

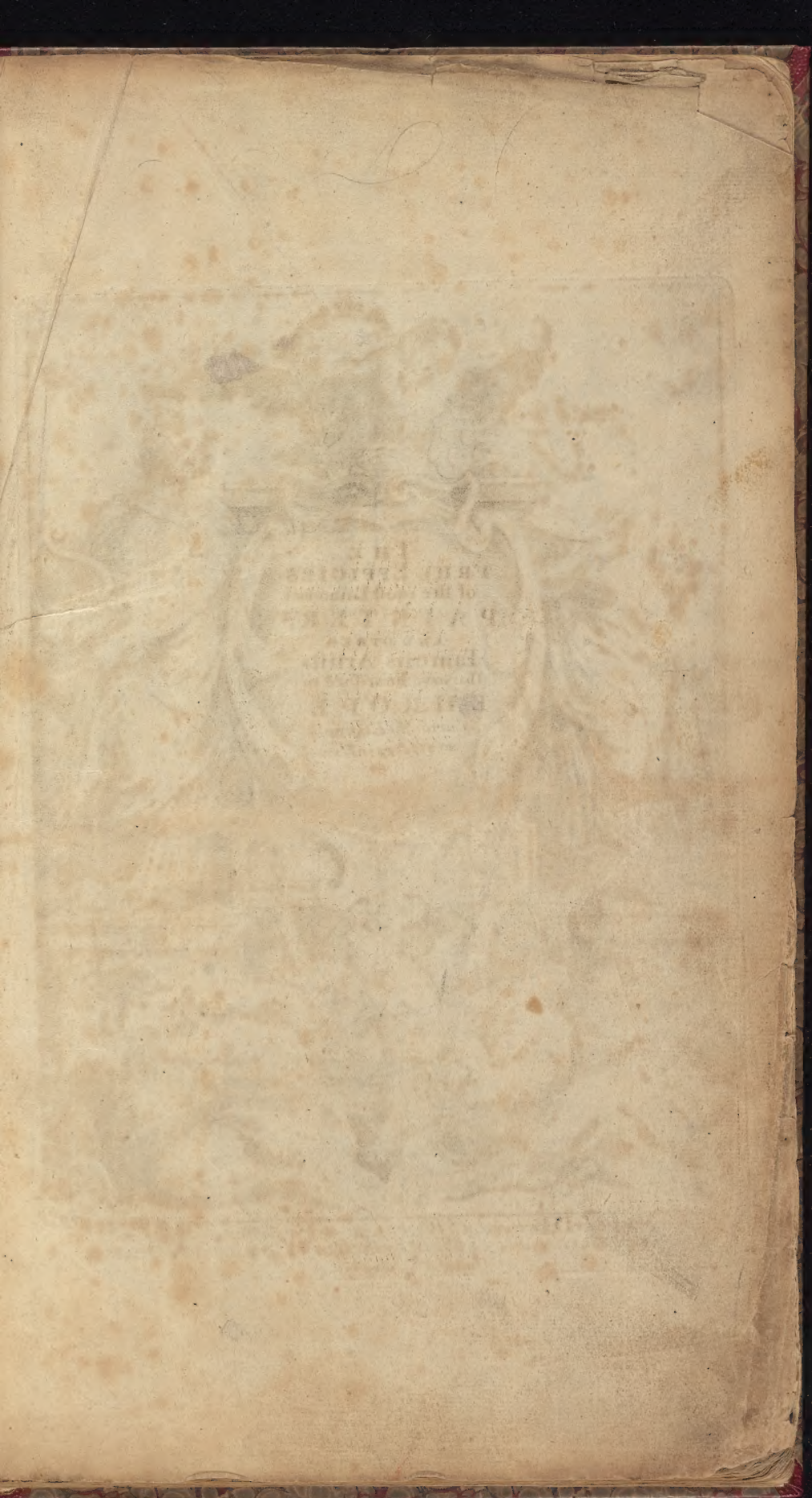
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A Short Account of the

# Lives of the Painters and other Artists

Contained in this BOOK.

AS ALSO

Of the most Eminent *ITALIANS* and others, both  
Antient and Modern.

## 1. & 2. Hubert and John Van Eyck

**W**Here both born at Maseyck in the Low Countries, upon the *Meuse*. Hubert about the year 1366. John not long after. They were the first Inventors of painting in Oyle, whereby the Colours not only receive a Gloss, but are preserved from fading. John, though he was Scholar to his Brother Hubert, yet by his Industry excelled him in knowledge of the art, and in his inventions: Witness that incomparable piece of his in St. John's Church at *Ghent*, in which are 330 figures, the Faces so well diversified that one cannot but admire at. The Horles haire, the leaves of the trees, and herbs are so delicately touched, that they seem even to wave with the Air. *Phillip the 2d of Spaine* gave 2000 Ducats for a Copy of it, not being able to procure the Original at any price: Hubert died in the year 1426. And was buried in the Cathedral at *Ghent*. John died at *Bruges*, and was buried there.

the severity of the Law; but they slightly passed it over, because the Criminal was not only the next Heir, but upon the point of succeeding his dying Uncle. This neglect of theirs so provoked *Archambraut*, that having concealed his indignation for some time, and finding his end approaching, he sent for the young Prince to his bed side, and seeming, as if he had something to impart to him concerning his succession, he seized upon him as you have heard, and stabbed him to expiate his Crime with his blood: This famous Painter died in the year 1529.

## 5. Theodoze Van Harlem

Flourished in the year 1462. As appears by a peice of his at *Leyden*, upon which is written in Golden letters in Latin to this effect. Theodoze of Harlem made me at Louvain in the year 1462, God grant him everlasting rest. This is all that remains of him, yet is enough to evidence that he was an excellent Artist.

## 3. Hierom Boschius or Jerom Dubois.

Had a peculiar inclination and fancy to paint Apparitions and Spirits: In a piece of his, representing Hell, is most admirably described the horrid shapes and deformed ugliness of the infernal Spirits, the strange punishments of the damned in Rivers, as it were, of fire, tempestuously rolling and mingled with thick darkness and smoke, so that his Painting causes rather a horror mixt with admiration, than any delight to behold, several of his pieces were carried to the *Escorial*, and placed there by order of the K: of *Spaine*. He died about the year 1500.

## 4. Roger of Brussels, otherwise called Roger Vander Weyppe,

Was the author of those memorable representations of Justice which are to be seen in the Town-Hall of Brussels: The 1st of which represents the Emperor *Trian* in his expedition against the *Dacians* at the head of his Army, doing Justice upon the complaint of a poor Woman, against a Soldier that had murdered her son; The Woman appears prostrate at the Emperor's feet, demanding Justice, with a countenance that expresses a grief sufficient to excite compassion in the most obdurate, in the Emperor is to be seen a Severe Majestick air, that makes his look terrible, yet seeming moved at the importunity of the afflicted mother, causes the Soldier to be brought forth, in whose face appears the marks of his guilt, and the tokens of death; The hangman with a fierce and savage look standing by ready to execute the sentence of death to be pronounced against him. In another, you behold an aged person, pale and languishing on a purple bed, yet as if wrath supplied force to his feeble limbs; He seems, as it were, to start up half naked, and with eyes, though half dead, yet sparkling with indignation, and gnashing his teeth, he catches by the hair of the head fast hold of a young man of goodly Aspect, and furiously strikes him to the heart with a Dagger. One would pretently imagine the old man, of the two, to be the Criminal; But the truth of the story will make it appear otherwise: For, *Archambraut* Prince of *Brabant* understanding that his Nephew and Heir had ravished a young woman, he commanded his Judges to proceed to punish him according to

## 6. Bernard of Brussels

A good Painter of Chaces, Forests and the hunting of wild beasts; Of this sort are those pieces which he made for the Emperor *Charles the 5th*, representing the Forest of *Soigne*, and the curious Prospects that surround it, in which the said Emperor, and the most considerable Persons of his Court that attended him in this noble exercise are drawn to the life. His designs of this kind are so excellent, that they were adjudged proper to be imitated in the richest Tapestries that could be made for the Palaces of the Princes of the *Austrian* family. There are 16 small pieces of his representing several Princes and Princesses of the Illustrious House of *Orange*, which were thought worthy to be copied by *John Jordans* one of the best Painters of *Antwerp*. He lived about the year 1530.

## 7. John Mabusius

Was born at *Haynaut* upon the *Sambre*, a person of a dissolute and vicious life, yet an excellent Artist. For his debaucheries the Magistrates of *Middleburgh* put him in prison, where he had leisure to invent several curious Designs which were much esteemed: Two of his Pieces being the Pictures of 2 young Princes, were brought into England, and placed in the Gallery at *Whitehall*. He was Contemporary with *Jean Van Leyden*, and his Rival in the art. He died at *Antwerp* in 1532. And was buried in the Cathedral.

## 8. Joachim Patinier.

Born at *Dinant* in *Flanders*, his principal employment was in Landships; *Albert Durer* had that esteem for him as to draw his Picture to preserve the memory of so fine a Painter, Notwithstanding the beauty of his Works, he is much blamed for his disorderly life, being the greatest Drunkard, as he was the best Painter of his time, never out of a Tavern, until forced by necessity to work for a supply to his Debaucheries.

## 9. Quintin Mesius

Was brought up in the profession of a Smith at *Antwerp*, where falling in love with one of the Daughters of that Country, and



and perceiving that his dirty profession and the noise of his Anvil was distasteful to his Mistress, and that she preferred a Painter that was his Rival before him, he immediately changed his hammers and Anvil for pencils and Tables and became so successful that he soon obtained not only the possession of his Mistress but the name of one of the most famous Painters of his time. Several of his Pieces have been seen in England. *K. Charles* the 1st had an head of *Erasmus* of his doing in Oval, the Duke of *Buckingham*, and Earl of *Arundel*, had the Pictures of several persons of Quality in the Low-Countries so lively painted that nothing could be more natural. He died in the year. 1529.

### 10. Lucas Van Leyden,

So called from the place of his birth, was renowned both for Graving and Painting; From his youth he gave proofs of his excellent Genius, having, when he was but 9 years of age, graven several Copper-Plates so well as to receive the Approbation of the most Judicious in that Art. Among many things that spread his fame, is that fine Picture of the Curing the Blind man by our Saviour, where he brings in several Persons manifesting their attention by variety of Looks, above all there appears a glorious Majesty in our Saviour who moves towards the poor man with a great deal of Compassion, the Blind man, is represented to be guided by a Youth, and coming to our Saviour in such a manner as discovers both the fence of his Misery, and his impatience to be cured, he seems to beg this favour with a hope that diffuses through his Countenance a Joy mixt with respect and admiration; at the Bottom of the Piece is a *Landscape*, which much embellishes and sets off the other Beauties of the Work. He died at *Leyden* in the year 1533. In the 39th year of his age, after an Interview between him and *Mabiusius* at *Middleburgh*, where falling out in their Cups, occasioned by their emulation of each other, *Lucas* fancied himself to be poisoned, and with this conceit died.

### 11. John Holland :

Borne in the Low Countries: A very good Painter of *Landships*, Woods, and Groves, with *Satyrs*, Nymphs, Faunes, Dryades, and other Rural Gods: He died at *Antwerp* about the year. 1540.

### 12. Justus Clivensis.

He lived at *Antwerp* the place of his Nativity in the year 1554. Happened to be disordered in his braine, which hindered that perfection he was like otherwise to have attained unto.

### 13. Matthew Cock :

Of *Antwerp*, came behind none of his time in painting *Landships* and prospects of *Country Towns* and *Villages*. He died about the year 1560.

### 14. Henry de Bles.

Borne at a Town called *Bovines* near *Dinant* and lived about the year. 1550. Grew to great perfection without any assistance, but his own happy Genius, and his diligent observation of *Joachim Patiniers* Works, whose house he frequently visited, and got those secrets thence which made his *Landships* so deservedly celebrated. There is at *Amsterdam* a piece of his of the disciples going to *Emaus*, the Passion, the Resurrection, and some others of his Designs, but the best of his Works were bought up for the Emperor *Rodolphus*, and transported to *Germany*. He Painted an Owl always as a mark of his Pieces, intimating perhaps thereby, his clear apprehension of the Art amidst the obscurity of his education.

### 15. John Wago commonly called Niermeyer

Borne at *Beverwyck* in *Holland* in the year 1500. Was well versed in Designing, in Geometry and Perspective. The Emperor *Charles* 5th employed him as his domestick Painter in designing his Military Expeditions. He was with him at *Tunis*, where he made a description of the Town as it was besieged by Sea and Land, and the manner of its being taken; From his Designs of this sort was the Models taken of thiose curious Tapestries in the *Escorial*. He was called *John* with the great Beard, which he took a great pride to nourish, it was so long that though he was tall himself, yet he could stand upright when it touched the ground, The Emperor would sometimes divert himself with seeing it unloosed playing with the wind and sometimes whisking in the faces of the standers by. He died at *Brussels* Anno Domini 1559. aged 59. Years.

### 16. Peter Coeck

Born at *Alost* in *Flanders*, about the beginning of the 16th Century, was the disciple of *Bernard de Brussels* under whom he profited exceedingly: Went into *Turkey* with some *Merchants* where he ventured against the Laws of that Country, which forbids Imagesto draw several pieces expressing the manners and customes of the Turks in their Mariages, Burials, solemn Feasts, the Marching and incamping of their Armies, all very pleasant to behold; after his return from *Turkey* he writ and published some curious Books of Architecture, Geometry, and Perspective, and translated *Sebastio Serli* out of *Italian*.

### 17. John Schoorel

Was born in a Village called *Schoorel*, near the Town of *Alcmar* in *Holland*, was the disciple of *Mabiusius*; Having travelled to the Holy land, and viewed the chiefest rarities of Palestine, particularly the river *Jordan*, of which he took a draught upon the place, and made good use of, in Painting the History of *Joshua* leading the *Israelites* through that river, he described the City of *Jerusalem*, the Holy Sepulcher and other the most remarkable things there, as they stand at this day. Pope *Adrian* the 6th made him overseer of the *Belveder*, he Painted the Picture of the said Pope, which is to be seen in the College, which *Adrian* founded at *Lowain*. He was well skilled in Poetry, Musick and Languages; he died 1562. His picture was drawn by *Antonio More*, from whence the graven plate is taken.

### 18. Lambert Lombard

Of the City of *Leige*, not only attained to a great perfection in Painting, but also to a great skill in the *Mathematicks*, Geometry and Architecture, as appears by several of his Designs which have been cut in Wood and Copper by very good hands for the use of Architects. Many famous persons were brought up by him, namely *Goltzius*, *Francis Floris*, *William Cayo*, and others. His Paintings are most of them in the Emperors Pallace.

### 19. Peter Brugel

Was the disciple of *Peter Coeck*, a great observer of the Actions of Boors and Peasants and very happy in imitating them with his Pencil. In Italy he drew a prospect of the affrightful Alps, the Torrents, and dismal Precipices there, which was of good use to him in Painting our Saviours Temptation in the Wilderness, where he lively represents the craggy rocks, and steep Mountains, how some of them hide, as it were, insensibly, their tops in the Clouds, and foggy mists that surround them. His *Tower of Babel* is a piece much esteemed, as also *St. Pauls* Conversion, and the Massacre of the Innocents, which he has represented with all the Cruelties of a bloody Tragedy. But his chiefest Excellency, was in Painting *Country Feasts*, and the debaucheries of the Boors. He flourished in the year 1565 and died at *Brussels* 1570. A person more grave in his discourse and actions, then in his works, for what Piece soever he made, though of seriousness and devotion, he could not refrain mingling some facetious humour or other with it, which was the common Mark whereby his pieces were known.

### 20. William Cayo.

Born at *Breda*; beloved of all for his virtuous manner of life, he chiefly set himself to draw faces by the life, which he did with that approbation, that there was scarce a person of Quality of his time in that Country, but were drawn by him; That of Cardinal *Granvil*, and the Prince of *Orange*, above others are most admired; The Duke of *Alva* Governor of the Low Countries at that time for the *K. of Spain* sent for him to *Brussels* to draw his picture, which while he was doing, struck with horror (as he confessed to some of his friends a little before his death) at the bloody resolutions and actions of the said Duke, he fell sick of a fever and died, the same day that the Counts *Egmont* and *Horne*, two of the most illustrious Persons of the Low Countries lost their heads.

### 21. Luke Gassel

Born at *Helmant* in *Brabant*. It is observed that the *Italians* generally excel in History and great Figures, the *Dutch* in *Landships*, and small, so this our Painters chief excellency lay in *Landships* wherein he knew so admirably well, how to represent the rugged Rocks the rapid Torrents, and the shady Groves, giving to all such a delightful Prospect, and so fit a distance, that his Pieces yield great pleasure and satisfaction to behold. He died at *Brussels* about the year, 1560.



## 22. Francis Floris,

Born at Antwerp. Besides his great Judgment, he was so quick and ready in his designs, that when Philip the 2d of Spaine made his Solemn Entry into Antwerp, he in one day Painted a large Victory, Embellished with Trophies of Armes, and filled with so many other Ornaments, that it was thought to be the work of some months, and the effect of much labor and study; His Pictures had this peculiar Ornament that they were most of them enriched with something of Antiquity, suited most ingeniously to his Subject, as may be seen among many others, in his Battle of St. Michael, and Lucifer in the Church of Notre-dam, at Antwerp, where you see the Devils tumbling headlong from the battlements of heaven, into a deep Abyss of flaming Sulphur, in such a dreadful and horrid manner, as seems rather the work of some infernal Pencil, than of any mortal. At Brussels there is a last Judgment incomparably done. His way of Painting was strong his fleshy colours full of life, and spirit, his Drapery free, yet so artificially composed, as to lessen nothing of the proportion or form of the members. In fine, as he excelled most of his age, he would no doubt have excelled himself, had he not been too much addicted to mispence of his time, in Intemperance and debauchery, wherein he sometimes took a pride to bear away the Bell, he died in the year 1570. or thereabouts, at Antwerp, in the 50th year of his age.

## 23. Cornelius de Bie,

Was no Painter himself, but the son of an eminent Painter Adrian de Bie, and a great lover of Art and Ingenuity. Was the first that began the collecting the heads of this Book, which was afterwards perfected by other hands, in memory whereof, his own Head is thought not improper to be inserted with the rest.

## 24. Octavio Venus

Was Born at Leyden, in the year 1558. of a very good Family, his Father being one of the principal Magistrats of that City, brought up in Learning under Cardinal Groesbeck, Bishop and Prince of Liege, under whom he profited exceedingly, in all manner of polite literature. At the same time that he studied Philosophy, Poetry, and Mathematics; he also exercised himself in Painting, by the advice and assistance of Thaddeus Zuchero, who foresaw something extraordinary in his blooming years: At length he became renowned not only for his works, which he wrote in Divinity, History and other Sciences, but for the rare strokes of his Pencil, which recommended him into the service of the Emperor, the Duke of Bavaria, and the Elector of Cologne, where he was entertained with respect suitable to his deserts. He was afterwards employed by the Prince of Parma Governor of the Low Countries for the King of Spaine who made him his Engineer and Painter. He was of so excellent a disposition, that it being joined with great Learning and Industry, made him beloved by all the Court. His Picture of the Arch-Duke Albert, and the Infanta Isabella, drawn in full proportion, was sent to King James the 1st of England. Antwerp has several of his pieces in divers Churches. He had the glory of forming the mind of Rubens, the Apples of the eye. He died at Brussels in the year 1625. Aged about 71. He left behind him 2 daughters both excellent in their fathers Art, the eldest named Cornelia who was married to a rich Merchant at Antwerp, the other Gertrude, who hath signalized both her love to his memory, and her Pencil, by drawing his Picture in the manner as you see it here represented by the Graver.

## 25. Adam Van Dort

Was famous for many magnificent Designs, which are to be seen in the hands of several Lovers; was taught to paint by his Father Lambert Van Ort, Antwerp was the place of his Nativity in the year 1557. And of his burial in the year 1641.

## 26. Abraham Blomaert

Was born at a place called Gorcum, in Holland, in the year 1564. His Father Cornelius Blomaert was a very good Carver and Architect, and having in his house the Designs of several great Masters, particularly of Francis Floris, his son fell to imitating them especially the designs of Floris, making a discovery, by his own observation alone, of the rare secrets of the Art, so that he may be said to have formed himself an Artist. Among the many rare productions of his Pencil, that curious Piece at Utrecht is very remarkable, of Apollo and Diana killing the children of Niobe with their Darts, which the Emperor Rodolphus was so charmed with, that he would not be satisfied till he got him to make another of the same sort. The Court de Lixpo, had a Banquet of the Gods very ingeniously designed by him, in

which the Faces of Venus, Juno and Bellus are most incomparable. That Piece of his nait is not forgotten, wherein he has Painted to the life all sorts of Shell-fish and Sea-Monsters, with Tritons riding in Triumph in the midst of tempestuous Billows, and at a great distance Andromeda chained to a rock, and Perseus in the Air, halting to her Deliverance: Nothing can be more pleasant than his Landscips, of which, with other of his Designs, there are several curious Prints to be seen, graven by the hands of Muller, Saenredan and others.

## 27. Toby Verhaecht

Excellent also at Landscips, was one of Rubens first Masters, of whom he learnt that sort of Painting. He was born at Antwerp in the year 1568. And died in the year 1631. Octavio Venus drew his picture as you see it here represented.

## 28. Adam Elshamer

Born at Francfort, Anno 1574. A person of a melancholly temper, delighting for the most part to be amongst Tombs or ruinous places. His works, though few, yet appear to be the product of much pains and Judgment; his painting is strong and master-like. He lived not long, and died poor, yet left a lasting Renown behind him.

## 29. Guido Ribeno

A great Designer and Artist. He that sees those fine Prints which were Etched with his own hand, will soon find how great a Master he was. He was born at Bologna, in the year 1574. and died in 1612. This head is after his own painting.

## 30. Peter Paul Rubens.

This famous and renowned person, who was the Ornament and Flower of Painters, not only in the Low-Countries, but in all Europe, was born the 28. June 1577 at Antwerp, of a considerable family, upon the feast of St. Peter and St. Paul, whence he had his name. His first Master was Adam Van Noort, one of so ill a temper, that Rubens was forced to leave him, and betake himself to Octavio Venus, by whose good Instructions having attained perfection in his Art; he traveled at 23 years of age to Italy, where he lived 7 years in the service of the Duke of Mantua, by whom he was employed in several Embassies, amongst others to Rome, to copy some Pieces of the most famous Masters before him, wherein he so exactly imitated the Originals, that his Copies were exceedingly admired. At Rome he made a great Piece for the Church of Notre-dame, representing Pope Gregory, and some other Saints, but that proving too little for the place it was designed for, he drew another and sent the former to the Abby of St. Michael at Antwerp, whither he at length returned, and where he settled, and built a stately House, adorning it with abundance of Statues brought from Italy, inasmuch that it was esteemed the best Fabrick of that opulent City, both in regard of the curiosities of its Structure, and the Riches of its inside; amongst which was a Cabinet furnished with such variety of ancient Medals, Agates and other choice Rarities, that it might vie with any of the most renowned Princes of Europe. In fine, so great were his accomplishments, not only in Painting, but in other Sciences, that the Kings of Spaine, France, and England, in testimony of his Merits, conferred on him their several Orders of Knighthood: His most celebrated Pieces are, That of the Doctors treating of matters of Faith in the Dominican Church at Antwerp. The Revelation of the Cross, in another Church there. The taking down our Saviour from the Cross, in the Great Church. Several rare Pieces in the Magnificent Church of the Jesuits, The two principal whereof are at the great Altar: One representing St. Ignatius exorcising a Demoniack, the other St. Xavier preaching to the Indians: At the great Altar of the Church of the Cordeliers, is an admirable piece of his, Christ crucified between the two Thieves, as also the Death of St. Francis. His Battle of the Amazons, is an incomparable Piece, wherein the agility and manner of fighting among the antients, is represented so artistically, as ravishes the beholder. But that which added much to his Fame, was his beautiful embellishments to the Palace of Luxembourg, in St. Germain at Paris, built by Mary de Medici, Queen of France, on the right hand as one enters the Gallery, as contained the History of that Queens Life, represented in 21 large Pieces. In which, Art seems to have done its utmost, to surpass Nature; he valours of his Design being master of attainment to the most skilful in the Art of Painting, and the delicacy of its strokes, with that Harmony and Majesty that reign over the whole, making them despair of ever arriving to great perfection, inasmuch, that this famous Work has furnished matter for the most elegant Pens of France to celebrate it, was in England when

born at Antwerp, and that Magistrate Steadure called the Duke of Burgundy at Brussels, the whole being whereof as he painted at the day, was painted and adorned by the Duke of Burgundy. He died 30 May 1540, at the same place he was born.

### 31. Francis Snyders

Born at Antwerp, Anno Dom. 1577. Was the disciple of Henry Van Balen. He painted Hunting Pieces, Fish, Fruit, and other Designs. He painted well, for which he was esteemed by several Princes.

### 32. William Van Dyck

Born at Antwerp, Anno Dom. 1594. Was reckoned one of the best Painters of his time, was brought up to Painting by Snyders at Antwerp; afterwards he travelled to Rome, and lived 2 years with Paul Bril; during that time he painted the Figures of Rome and other Romanesque with great exactness, and adorned them with many little Figures and Landscapes. He also did wonders in *Apulian*. After he had spent some time among the Artists at Antwerp, he returned to Antwerp where he died in the year 1634.

### 33. Sir Anthony Van Dyck

Was the excellent disciple of that Excellent Mr. Rubens. He received his first Instruction in March 1597. Had his first Master, on whom he was called *Dutch as Italian Painter*; but having finished many Works of Rubens he left all his Designs to his great Master, and when he judged most worthy of his imitation; Rubens charmed with his Wit, concealed nothing from him that was necessary to polish him and make him a skilful Artist, being far from envying or seeking to nip his budding Glory. Whilst he lived with Rubens he painted a great number of Faces, among the rest, that of Rubens his wife, which is often used on the *Low Countries*. He made him 2 Pieces, one admirably representing the taking of Constantinople, the other the death of Croesus with Thorns, having finished his Master, he travelled into Italy to see Titian's Works. At his return he made that incomparable piece for the Ministry of Aquitaine at Antwerp of St. Augustine looking steadily up into Heaven, which appears open and all shining with light: The Prince of Orange hearing his fame, sent for him to draw his own Picture, his Princess and his Children, which he did to the great satisfaction of that Prince and all that were Curious. No sooner did these rare Pieces appear in publick, but the most considerable persons in Holland were desirous to be drawn by the hand of this curious Artist, and the Nobility of England and France sent on purpose for him, that they might partake part of the same happiness, and so numerous were they that Van Dyck not being able with his usual skill to draw in distemper, only those he had most perfect knowledge of, such as grandeur, in most considerable. Being arrived in England he was presented to King Charles the first, by Sir Robert Dudley. The King not only knighted him, but as a peculiar Mark of his esteem, presented him with a Mily Gold Chain with his Picture set with Diamonds, and settled a considerable Pension upon him.

He was a lover of all those of his Country, who excelled in any kind of Art. He was the first who drew with his own hand. He has been drawn from thence by the best Gravers of his time, such as *Bolswaert, Vosselman, Pontius, &c.* He made a great name for himself. He married one of the fairest and most virtuous of his Country, Daughter of the Lord Arundel of Surrey, but his highness was accused of a Conspiracy against King Charles the first, by which he was confined, so that he had great matter of Prison with his Wife, his Mother, and his Sister. He died the same year that the Miraculous did, and was buried in St. Pauls Church, London.

### 34. Gerard Segars

Was born at Antwerp, and bred up under Abraham Janssens, an excellent Painter, and very of the time he lived. He was a good Painter, and a great Intelligence and pains, he copied some of the best of the most famous Italian Painters, but thing he was most famous for, was that he found most rare amongst the Artists of his time, and he was not inferior to the best of them. He was so enriched with these great things of Art, that he could not but make great difficulty to get thence, till Cardinal Zapata, the King of Spains Ambassador at Rome, with great importunity prevailed upon him to draw him a Picture, which he presented him to the King, who conferred several Honors upon him as a Mark of his esteem. He was afterwards refused the best of the Italian Painters, and he was not inferior to the best of them. He was so enriched with these great things of Art, that he could not but make great difficulty to get thence, till Cardinal Zapata, the King of Spains Ambassador at Rome, with great importunity prevailed upon him to draw him a Picture, which he presented him to the King, who conferred several Honors upon him as a Mark of his esteem.

hands of Michael Angelo Caravaggio. Most of the Churches at Antwerp are adorned with his Works. He made for the Duke of Neversburgh a picture of the Blessed Virgin, which pleased him so extraordinarily, that he rewarded him with a Gold Chain, and a Medal over and above the full price of his Work. He lived at last at Antwerp, where he built himself a stately house, and adorned it with a great Collection of curious Paintings gathered from all parts, with great skill and industry, and there peacefully ended his days in the year 1631, about 50 years of age.

### 35. Adrian Van Utrecht

His chief residence was in Town, or Province scarce in the Low Countries, but he was a many eminent Painters as that one Town of Antwerp, where this famous person also received his birth in January 1557. His chief excellency lay in Fruit-Pieces, Birds, Beasts, either as alive or dead.

### 36. Adam Willeaerts

Was born at Antwerp in the year 1577. a neat Painter of Sea-pieces, Ports, Havens, Rivers, Ships, Boats, Barks, and little Figures in them,

### 37. John Babur

Was born at Stratsburgh, a delicate Painter in Water-colours, the Duke of Brissignone sent for him to Rome and entertained him in his service; as did also the Emperor Ferdinand afterwards: He died Anno Dom. 1640.

### 38. Nicholas Knypfer

Was brought up at Lysle by Emanuel Nysen Anno. 1603. painted all sorts of Figures, very artfully. In the year 1630. He went to Utrecht and sojourned with the famous Abraham Blomart where he made several Pieces for the King of Denmark and other Princes and persons of Quality.

### 39. John Bylert

Was born at Utrecht of mean Parentage being but the Son of a Glazier, yet advanced his own fortune by his great merits and industry. His designs are held to be very good, his figures were indifferent large and very soft.

### 40. John Van Balen

Was born at Antwerp in the year 1611. a good Painter both in great and small, had his first instruction under his father Henry Van Balen.

### 41. Rowland Savery

Painted Landscapes, Beasts, Birds, &c. extraordinary fine. He was born in Flanders and made Painter to the Emperor Rodolphus.

### 42. Henry Vanderborcht

Was born at Brabant, Anno. 1583. From whence he removed to Frankendale, on occasion of the troubles that broke out in his own Country, and afterwards to Frankfurt. He learned to paint of Giles Valkenburgh. Was a great lover of Rarities and Antique Curiosities. The Earl of Arundel had him in great esteem for his rare Collection of Antique Pieces, and Medals, as also for his painting.

### 43. Jacob Wacker

A good Painter in great, his Designs are good and his Colours lively, a very good Face-Painter, Was born in the year 1608.

### 44. Deodote Delmont

Lived sometime with Rubens with whom he travelled to Italy and other parts to increase his experience; Rubens when he parted from him gave him a large Testimonial of his Abilities by a publick Instrument. He was for several years Painter and Architect General to the Duke of Neversburgh, and afterwards he served the Arch-Duke Albert and the Infanta Isabella in the like quality, until his death, which hapned in the year 1643.

### 45. David Teniers, Senior,

Born at Antwerp, Anno Dom. 1582. Where having been instructed by such Masters as Rubens and Elshamer, no wonder if he became famous in this Art, he employed his time principally in Landscapes and Figures both great and small. He died Anno. 1649.



46. **Adrian Van Nieuwland.**

A very good Painter, of small figures and Landscips, there are several fine Pieces of his doing, extant; containing the Histories of the Old Testament. His first beginning was under Peter Isaac, and Francis Baden at Amsterdam: Where he spent most of his life.

47. **Francis of Padoa**

An Admirable Painter of great figures, very Copious in his Inventions, Painted a Face to a miracle, as appears by the Pictures of the Earl of Arundel and his Countess drawn by him. He lived sometimes at Rome, sometimes at Padoa his native place.

48. **Peter Franchoyss**

Was a Painter of good esteem. Born at Malines. He died 11. August 1654.

49. **John Both,**

A good Landskip Painter, in which his Prospects are pleasant, the foreparts strong and well coloured, enriched with Figures of men and Beasts, well designed, He lived for the most part at Utrecht the place of his birth.

50. **David Beck**

Was born Delft in Holland, Painter and of the Bedchamber, to the Queen of Sweden, by whose direction, he drew the Pictures of the most illustrious persons of Christendom.

51. **Gerard Honthorst.**

Born at Utrecht anno Dom. 1552. Brought up by Abraham Blomart, was very good in Designs and in Faces. His sufficiency being known to several Cardinals, he was employed by them in painting the Rarities that Italy at that time afforded, He came afterwards into England, where King James the first, made use of him in several Designs to his satisfaction: In Denmark are many fine Pieces of his to be seen, His last employment was in the service of the Prince of Orange at the Hague.

52. **Thomas Willeborts Bossaert**

Born at Berghen ap Zoom in Brabant Anno Dom. 1612. following diligently the examples of the great Painters, that flourished at that time in the same Countrey, he fell a Designing when very young in the Books which were intended him for other Studies, and preferring his Pencil before all things, he drew his own Picture, (not having then seen 12 years), by the resemblance in a looking Glass, so like, that those that saw it were amazed, and this he did before he had the least Instruction, from any one, which his Parents perceiving, sent him to a Master that he might enjoy his own Inclination, but because his first Master was but an indifferent Painter, and no ways meet to satisfy his earnest thirst after Learning, he left him and betook himself to Gerard Segars, under whose better Instruction Art perfected what Nature began, proving a most accomplished Workman after 4 years practice. Antwerp being a place that was at that time the Seat of Arts and where was a Conflux of many eminent Painters, he thought most worthy of his Residence, and the fittest place for him to improve in; There he made such a number of Magnificent Pieces, that gave new Splendour to the ancient beauty of that wealthy City, Henry Frederick Prince of Orange, in the year 1642, and his Son, Prince William employed him, in their Service for several years, in which time he made those excellent Pieces, which were to be seen at the said Princes Palace at the Hague, and other parts of Holland. He Painted most Persons of Quality, that were then living. That great Piece of his, is most admirable, at the Hague, where he represents Mars the God of War, on one side, stirred up, and provoked by the Furies on the other hand, Peace and concord striving gently to appease and restrain him, among the Figures is a naked woman, whose flesh seems so natural, so soft and lively, that the Hand is apt to be deceived by the Eye, into an endeavour to feel that which seems to be real Flesh, The Martyrdom of St. George in the great Church is also an admirable Piece. He died in the Flower of his Age and his loss was much lamented.

53. **Bonaventure Peters**

Was born at Antwerp Anno Dom. 1614. he had a rare Faculty, in Sea Pieces, sometimes representing a Calm Sea, full of goodly Ships and Gallies riding, with Pendants and Streamers displayed as it were in Triumph, sometimes an outrageous Storm, in which, the furious Winds, and foaming billows seem to contend with each other for Victory, while some shattered bark or sinking Ship is the Sacrifice that must appease their wrath. His Sea-fights are also very natural, where he observes as to his Design, an exact order, and decorum amidst a seeming confu-

sion of Fire, Smoke, blood, Wrecks and Splinters of Ships, &c. He Painted also prospects of Towns Castles &c. very fine.

54. **Francis Wouters**

Born in the year. 1614 was the disciple of Rubens, a good Painter of Figures in small, chiefly naked, and of Landscips; His Merits promoted him to be Painter to the Emperor Ferdinand the Second, with whose Ambassador, he travelled into England where, upon the death of the Emperor his Master, in the year 1637, he was made Painter to King Charles the Second when Prince of Wales, and lived a considerable time at London in great esteem

55. **Daniel Segars,**

Brother to Gerard, and born at Antwerp, was a Disciple of John Bruggell. He had not scarce his equal among the Annants or Moderns, for his artificial Painting of Flowers, which look as fine and gay as Nature her self produces them in the Spring; when Flora and Pomona Enamels the Fields and Gardens, his Flowers excelling those which Nature gives in this, that his Roses wither not, but always keep their blushing Beauty, his Violets never lose their purple, nor his Lilleys their snowy white, but have received a sort of Immortality by his Hand: Having a desire to enter himself into the Society of the Jesuits; he was admitted into their Convent at Antwerp, and was made a Lay-brother; his Superiours desiring to make advantage of his Industry, set him to Paint those Histories of their Society, which are to be seen over the Chairs of Confession in their Church at Antwerp. At Rome he drew the most remarkable Rarities that he saw either in the Palaces or Gardens there: His Works are no where to be found, but in Princes Closets, or amongst the Jesuits. Henry Frederick, Prince of Orange, was so desirous to have something of his hand, that he lent his Painter Wilborts on purpose to Antwerp to procure some. Segars, by permission of his Superiours, made him a Present of an Oval Balon filled with flowers, upon which he Painted here and there several Butterflies and other little insects, so curiously, that added much to the beauty thereof; The Prince was so pleased with it, that he lent the Society ten massy pieces of fine gold in form of Oranges richly enameled, and a Painters Palette, and several handles for Pencils all of fine Gold: The Princess of Orange had also presented her the Picture of an Oval balon full of Flowers mingled with Branches of the Orange Tree laden with Oranges, with which she was so taken that she lent the Fathers a Crois of Gold enameled, of above a Pound weight.

56. **Peter Snijvers**

Born at Antwerp 1563. A good Painter of Landscips and battles, both in large and small: Was employed in the service of the Arch-Duke Albert and Isabella and several other Princes.

57. **James Van Es**

An Excellent Painter of Fruit-Pieces, Fish, Birds, and Flowers, which he did extraordinary well to the Life. He lived for the most part at Antwerp, where he was born.

58. **Adrian de Vrie.**

A Painter of good esteem in great figures and other Designs: Was born in the year 1594.

59. **Adrian Van Venne, &c.**

Born at Delft Anno Dom. 1599. Had his Instruction at Leyden under Simon Vlack and Jerem Van Dieff: His chief Excellency lay in Painting in black and white, The King of Denmark, and Prince of Orange had his Painting in great esteem, the latter of whom had several pieces of Hunting done by him: He was also a good Poet as appears by what he writ of that kind.

60. **James Jordans**

Born at Antwerp 19 Mar. 1554. Was brought up by Adam Van Oort his father in Law. An Excellent Painter and Designer, particularly in History, Poetical Fables, Devotion and the like; He drew several curious things for the King of Sweden and other Princes.

61. **Gaspar de Crayer**

Was born at Antwerp in the year. 1585. Received his first Instruction under Raphael Cocie. The most considerable Abbies in the Low-Countries were adorned with his Paintings: In the Abbey of Vicogne is to be seen a Piece of fifteen foot high, contained in a Chace of Marble, representing the Passion, extraordinary fine; in that of St. Denis near Mont, is another setting forth the manner of beheading that Saints at Qlend, St. Peters Fishing. Brussels being the ordinary place



at this abode he did many curious things there. His Picture of Prince Ferdinand as big as the life is reputed the best of his Pieces, which was sent to the King of Spain, Brother of the said Prince; besides the applause, that Crayer received for this rare Piece of work, he was rewarded, with a Gold Chain, and a Medal, with a yearly Salary during his life; Arch-Duke Leopold, being made Governour of the Low Countries, employed him in divers curious designs, about the year 1648. which he performed, to his entire satisfaction.

## 62. Balthazar Gerbier

Native of Antwerp Anno. 1552. Was at first Painter to the Duke of Buckingham, and afterward to King Charles I. who knighted him, and made him his Agent at Brussels, in the year 1630. And at London Master of the Ceremonies.

## 63. Leonard Bramier

Born at Delft Anno. Dom. 1596. Lived for some time in Italy, in the Court of the Prince of Farnese, where he wrought several Pieces in great and small, for him and Cardinal Schae. At his return to Delft, he made several Pieces for his Highness Frederick Henry then Prince of Orange, Count Maurice of Nassau and other Princes.

## 64. Cornelius Poulenbourg

Was born at Utrecht, an admirable Painter in little Figures, Beasts and naked Boys which he made exactly to the life, was curious in painting Ruines, Landscips and Prospects of places far distant. In the year 1637. King Charles the first sent for him into England, where he made several pieces for him and afterwards returned to Utrecht.

## 65. Erasmus Quellin,

Born at Antwerp Anno. Dom. 1607. Was the disciple of Rubens; a very good Philosopher, great designer and Architect, and an excellent Master in Painting in great and small, and well skilled in Perspective.

## 66. John Costers

Born also at Antwerp, in the year. 1603. Brought up under Cornelius de Vos, a rare Master as appears by his Pieces, which he wrought for several Churches, for the King of Spain, Prince Ferdinand; the Arch-Duke Leopold, and other great Princes.

## 67. David Balin

Received his Birth at Leyden, which place he liv'd in a considerable time, and made famous by his Works.

## 68. Herman Saffleven,

Born at Rotterdam, Anno. 1609. A very good Landscip Painter: At first he Painted Boors, both Men and Women, Farm-houses &c. But his chief delight was afterwards wholly in Landscips. His usual abode was at Utrecht.

## 69. John Van Brouckhoff

Born at Utrecht 1603. He learned first of some Painters upon glass, but they being but sorry Artists, he reaped no great profit by them, by his own diligence and observation, he became a skilful Master and good Designer, as his work manifest.

## 70. Abraham Van Diepenbeck,

Born at Boisleduc, surpassed all that were his Contemporaries in Painting upon glass (an Art which we have since lost;) afterwards he left that sort of Painting, to imitate his Master Rubens in other curious Designs.

## 71. Peter Danchers de Ry

Was born at Amsterdam in the year 1655. Was Painter to Vladislaus the fourth King of Poland and Swedeland.

## 72. Daniel Van Heil

Was born at Brussels Anno Dom. 1604. A good Painter of Landscips, Cities and Houses on fire, &c.

## 73. Cornelius Janssens

An incomparable Face-Painter and a good Designer in great and small, he lived sometime at Amsterdam and in England, where he Painted several curious Pieces for the King and Nobility.

## 74. James v Artois

Born in Brussels Anno 1613. Where he spent most part of his life, and Painted Landscips so nicely, that they were esteemed the most pleasant of that kind in Flanders.

## 75. Peter Van Lynt

A very good workman both in great and small Figures, in History as well sacred as profane: Was employed for seven years in the Service of Cardinal Guevius Bishop of Orléans and other Persons of note: Painted both in Oyle and in Water colours. He was born at Antwerp in the year 1609.

## 76. David Ryckaert,

Born also at Antwerp Anno 1613. A great Master in Country-designs as in Stables, Barnes and such like Edifices which he made in small, these were esteemed worthy the Closet of the Arch-Duke Leopold and other Princes; He had an especial Excellency in representing the light of a Candle.

## 77. Nicholas de Belt Stocade,

Born at Nimeguen 1614. Lived first at Rome and at Venice, thence he travelled to France, where his Pencil produced such Rarities, that he was made Painter to the French King.

## 78. Gonzalo Coques,

Born at Antwerp 1618. Was brought up by David Ryckaert Senior, under whom he improved so much, that King Charles the first of England, the Duke of Brandenburg and Prince of Orange took particular notice of him and employed him: His Designs are excellent, and his pictures in small admirable.

## 79. David Teniers, Junior,

Was brought up by his father, a most excellent Painter in small figures, and Landscips. The King of Spain, Arch-Duke of Austria, Bishop of Ghent, Prince of Orange, and other Persons of Eminency bought up most of his Works, amongst which that is mightily commended, which he made whilst he was Painter to the Arch-Duke Leopoldus, of the rich Miser in the Gospel, whom he represents, carefully surveying his bags of Gold, and turning over his Deeds and Writings, his wife as carefully sitting by him, and scrupulously weighing each Piece of gold that seems suspicious, in both is to be seen the effects of sordid Covetousness, viz. An anxious care of preserving, without any cheerful enjoyment of their great abundance, whilst Death unseen to both stands behind, holding forth an Hour-glass, whose Sand is almost quite run out.

## 80. Robert Van Hoek.

Born at Antwerp; Was by the King of Spain made Comptroller of the Fortifications in the Low-Countries. An extraordinary Artist he was in small Figures, his Painting much valued, by many eminent Persons for their rarity.

## 81. John Baptist Van Heil,

Brother of Daniel Van Heil, a good Painter of pieces of Devotion, Poetical fictions, and Historie, was born at Antwerp in the year 1609.

## 82. John Van Chelen

Born at Malines Anno 1618 a Person by birth noble, a disciple of the famous Daniel Segars, of whom he learned to be a very good Flower-Painter.

## 83. Peter Meert.

A Painter of no mean reputation, as several of his Pieces to be seen in the Churches and Halls belonging to the several Companies at Brussels do sufficiently testify.

## 84. John Peters

Was born at Antwerp in the year 1624 where he continued most part of his life, Painting Sea Pieces, Calmes, Tempests and Sea-Fights, also Townes Castles &c. Very finely, much after the manner of his brother Bonaventure Peters.

## 85. John Wenderhecke

Was a famous Flower-Painter as also of Fruits, Beasts, Birds &c. both great and small; after he had spent some time in Italy, in the service of the Duke of Bracciano, he returned to Antwerp, and there ended his days.

## 86. Luke Franchoy,

Born at Malines, a skilful and renowned Painter in great Designs, and drawing Persons to the life.

## 87. Charles Van Saboyen,

Born at Antwerp, lived for the most part in Holland; an extraordinary Artist in small, especially naked Figures, which were much valued: This Head is of his own Enching.



## 88. Peter Van Bredal,

Was born at Antwerp Anno Dom. 1536. His Paintings are generally very pleasant and fine.

## 89. Henry Vanderborch,

Born at Frankfort in the Palatinate, from whence he removed to Frankfurt in the year 1536. The *Earl of Arundel* passing that way in his Embassy to the Emperor, took him with him, and employed him in Italy in collecting what rarities could be there procured, and afterwards brought him to England, where he continued in his service till the death of the said *Earl*; after whose decease he was preferred into the Service of King Charles the second then Prince of Wales.

## 90. John Meysens

Born at Brussels 17 May 1612. His usual residence was at Antwerp, where, besides many things which he painted to the life with singular Judgment, he traded much in making and selling Prints, in the knowledge whereof he was very skilful; To all which as you see in many of the heads of this book, he usually put his name in this manner, *Jo. Meysens excudit.*

## 91. George Van Son,

An Excellent Painter of Fruit and Flowers at Antwerp, where he was born Anno Dom. 1622.

## 92. John Baptist Van Deynum

Born at Antwerp, in the year 1623. His excellency lay most in painting small Figures to the life in Water-colours. He was honoured by the place of his birth, with the command of a Company of their trained-bands in quality of a Captain.

## 93. John Van Koyffel,

Born at Antwerp 1626. a curious Painter of Flowers, and little Insects, &c. which are much esteemed.

## 94. Henry Verelmanns

Born at Cluider near W. Hemsladt. Was the disciple of Wou-  
verman the famous Battle-Painter at Harlem, and of Thomas Willeborts, and James Forderens at Antwerp; His Pieces are much valued, especially his Faces by the life: He lived at Middleburgh in Zealand.

## 95. Simon Vouet

Was born at Paris, Jan. 8. 1586. He began to be taken notice of, before he was well fourteen years of age, and travelled when very young to Turkey, at the instance of the Baron de Sancy Ambassador of France to the Ottoman Port, the said Ambassador taking him in his retinue to draw the Grand Seigneur's Picture, and the most considerable places about Constantinople; but Vouet at his arrival, finding the difficulty of performing his Design, by reason of the Turkish Laws, was forced to take a quite different method, from the usual practice, and to imprint in his mind by the force of Imagination the Sultans visage, such as he observed it to be, in his attending the Ambassador at his audience, and at other times; which he did with so much Accuracy, that his Draught of it afterwards when retired to his Chamber, according to those Ideas he had before conceived, appeared to resemble the Original as exactly to the life, as if the Sultan had sat on purpose for it: This was lookt upon to be so extraordinary an effect of Ingenuity, that he was richly rewarded for it, and was so generally esteemed and applauded by men of Judgment, that divers Copies were made of it by several excellent hands. After this he went to Rome, where he married *Virginie Vezzo Vellatrano* a Lady of extraordinary beauty, and skilful in Painting, as appears by many excellent Prints, that are to be seen after her Designs. During his abode there, he was in good esteem with Pope Urban the 8th, and the Cardinal his Nephew. At length, at the command of *Lewis* the 13th. his natural Prince, he forsook Rome, and the glories thereof, and returned to France in the year 1628, having left behind him several Monuments of his Pencil, which were held in equal reputation with some of the best in Italy, and placed as a Testimony thereof, in the Church of St. Peters at Rome, where nothing that is common is suffered to come: His first Employment in his native Country was at the Palace of Luxembourg, which he adorned with many curious Designs. He Painted several fine things for the Louvre, and for the Galleries and Chappel of Cardinal Richlieu's Palace, and also in his Castle of Ruell; for the *Mareschal d'Effiats* fine House at Chilly, for the Queens Baths, and at St. Germain: The King himself was so delighted with the charming Beauties and Ornaments of his Painting, that he would needs learn of him to handle the Pencil, and often employed his Royal Hand in Drawing of Pictures, which he bestowed a-

mong his Favourites after he had taken the Pleasure of doing them: The King of England had so great a fancy for him, that he endeavoured by many Solicitations to obtain him in Service, but could not prevail; yet *Don* let him leave his Pieces, as an acknowledgment of his respect and veneration for so great a Prince. He died at the age of 59 years, to the great grief of a multitude of his Disciples, who in imitation of him have raised Painting to as great a pitch, and made it as renowned in France, as in any other part of Europe.

## 96. Peter Tessa,

A famous Roman Painter, excellent in his Designs, especially his Bacchanals, was unfortunately drowned in the Tyber; whether by accident, or, as it is said, that being Melancholly he threw himself in, is uncertain.

## 97. Peter Bruegel

A great Painter of Boors, &c. for his extraordinary humour in representing several Scenes of Hell, the Fables of *Tantalus*, *Prometheus*, *Ixion*, *St. Antonies Temptation*, and the like, was Sir-named the Hellish Bruegel.

## 98. Cornelius le Brun.

Chief Painter in Ordinary to the present French King *Lewis XIV.* Rector and Chancellor to the Royal Academy of Painting and Sculpture in France: His way of Painting is generally very pleasant, his Designs great and noble. Amongst the many glorious Ornaments of his Pencil with which France is at this day enriched; *Constantines Triumph* over *Maxentius*; *The Stoning of St. Stephen*; *The Slaughter of the Innocents* and the Battle betwixt *Darius* and *Alexander*, with *Alexanders Triumph*, in several Pieces, are most considerable; but above all, that of *Alexanders going to Darius his Tent*, seems to challenge the precedence, in which is an example on the one side, of the Infallibility of Fortune, in the Mother, Wife, Sister and Daughters of *Darius*, who from the height of happiness and honour, saw themselves in one days time reduced to the extremity of Misery, expecting nothing but Death, or what was worse; Captivity and Slavery; on the other side, of the great Clemency and Moderation of *Alexander* towards these unfortunate Princesses, the Conqueror, at his first entrance into the Tent, seems to be stopp'd both by *Syngambis* the Mother of *Darius*, who throws her self at his Feet, and by a Melancholly Scene, that presents it self to his view, of several dazzling Objects that seem in various postures to expect their Sentence; in each Face appears so much Majesty and exquisite Beauty, mingled with an intense Sorrow, so lively, and with such variety expressed, that it is hard to discern which is greatest; and he must be very insensible, that can forbear being moved by the one, or charmed with the other. *Alexander* seems at first fight to have laid aside all the roughness of a Soldier, and by the gentleness of his behaviour, and the mildness of his looks, as it were, to promise not only security to their Persons, but all the respect that could be due to their high Birth and Quality; so that from henceforth the Vanquished may be said to be the Victors. In short, this rare Artist seems to have screwed up his Fancy to the highest pitch, to express a vast variety of Ornaments in one Groupe of Figures: The Drapery is all over magnificent and rich, suitable to the Persian Grandeur, and the Luxury that then reigned amongst them; the Colours strong, the Lights large and great upon the foremost Figures, and then by little and little falling softer and decreasing under the Tent, which at the end causes a dark ground, and altogether gives a fine harmony, and an amiable Grace and Lustre to the whole, which appears round as *Corregio*, elegant as *Raphael*, and soft as *Vandyke* used to do.

## 99. Cornelius Danckers de Ry.

From Painters our Book now leads us to other Artists, no less renowned in their several Arts. He was born at Amsterdam in the year 1561. For full forty years continued Master-Mason and Architect of that famous City, succeeding his Father *Cornelius* in that Employ; during which time he finished a great many noble and superb Edifices, to the great Improvement and enlargement of that City: He built the New Port at Harlem, the three New Churches there, the Exchange for Merchants and innumerable other Ornaments to the said place: By great study and experience he invented a way to build Stone-Bridges upon great Rivers, without stopping or diverting the Current of the Stream, a proof whereof he made upon the River of Amsterdam, in the year 1632. by a Bridge 200 Feet in length, and standing upon 7 Arches. He died Anno Dom. 1644 aged 73 years.



100. **Cornelius Cort**

Born in *Holland*, in the year 1535. an admirable Master in the art of *Graving*, which tho it be the same with *Painting*, as to its Design, yet differs very much from it in the Practice; for the one is performed by the gentle touches and pliability of the Pencil, the other by the sharpness of the Steel and a steady hand; *Painting* has its perfection in the natural application of the Colours to the body they should represent, the other only in describing its Contours, Reliefs, Lights and Shadows, and though it be reduced only to black and white, or rather as Artists call it, to *Clair-obscur*; yet it represents the Superficies of bodies their Form and Roundness, with no less beauty, force and elegance, than the best of Pictures. He made *Italy* for along time, the place of his residence where he graved the Designs of *Raphael Urbin*, *Titian* and others. He died at *Rome*. Anno Dom. 1578.

101. **Theodore Corenbert**

Was also an excellent Engraver after the Designs of *Martin Hemelink* and others. Was born at *Amsterdam*, in the year 1522. Was also a good Poet: He died Anno Dom. 1550.

102. **Henry de Keyser,**

Born at *Utrecht* in the year 1555. Was Architect of *Amsterdam*, and one of the best Carvers in *Holland*, of which that Magnificent Tomb of the Prince of *Orange* at *Delft* and the Town-Hall, of *Amsterdam* are sufficient Instances. He died in *Amsterdam*. 15. May 1621.

103. **John Sadeler**

Was born at *Brussels* in the year 1550. attained to a great excellency in *Graving*, by his own meer Industry without any to instruct or direct him. His performance is with much Sweetness and subtilty, as appears by what he has done for *Martin de Vos* and others. In the year 1588, he went to *Frankfort* and after he had spent some timethere, he removed to *Munich* where the Duke of *Bavaria* honoured him with a Gold Chain and a Medal. In the year 1595, he went to *Venice* where he died of a fever Anno Dom. 1600.

104. **Ralph Sadeler.**

Brother of *John*. Born also at *Brussels* Anno Dom. 1555. a very fine Graver as may be seen in his Works, particularly in the Jesuit *Raderus* his lives of the *Bavarian Saints*, a book chiefly remarkable for its curious Cuts; also the Book of *Hermits*, which he and his brother *John* together graved. He sometimes painted also as well as graved. He accompanied his brother *John* in his travels to *Munich*, and to *Venice* in which place he also died.

105. **James Hatham**

Son in law to the famous *Henry Goltzius*, of whom he learnt to Grave, and attained to great perfection in that art. Was born at *Hullem* 15. October 1571. and died 20. January 1631.

106. **James Francquart.**

A person of an indefatigable Spirit, so thirsty of Honour that he applied himself with incredible diligence to *Painting*, *Architecture*, *Geometry* and *Poetry* all at one time. After he had satisfied his curiosity in viewing the rarities of *Rome*, he was chosen Architect to the Arch Duke *Albert* and the Infanta *Isabella*, in which Employ, he continued till the death of the said Arch-Duke; after whose decease he employed the utmost force of his art and skill in erecting to his Memory that stately Mausoleum which is to be seen in the Church of *St Godelin* in *Brussels*, a work so noble, and magnificent that it was thought worthy to be the subject of a Book, containing a description thereof, and the Pomp of his Funeral Solemnity, in Copper Cuts. He was likewise Architect and Ingenier for the Town of *Brussels*: The form of that magnificent Church of the *Jesuits* which stands there, and is repaired one of the best contrived in the Low-Countries, is of his Design and ordering. Being a man of no less subtilty in Contrivance and Invention than he was industrious, he invented a little steel Engine, which with the noise it would make by the motion of certain Springs at a determinate time, should wake him at what hour of the night soever, he intended to rise, being set for it accordingly; and at the same time would light his Candle, by means of a little Match dip in brimstone, which took fire at the striking of the Machine: After he had lived long time at *Brussels* in much Splendour and Reputation, he died to the great grief of all true Lovers of art in the Low-Countries.

107. **Giles Sadeler.**

Nephew to *John* and *Raphael* was the best Engraver of them all, though they are not without their due praise, inso-

much that he was esteemed worthy to be Engraver to three of the German Emperors successively, to wit, *Rodolphus*, *Matthias*, and *Ferdinand* the Second, and was not only an incomparable Graver, but a very good Painter, oftentimes Designing and drawing to the life with his Pencil, several things which he afterwards engraved. He lived at *Prague* in *Bohemia*, and there died, Anno Dom. 1625.

108. **Henry Hondius,**

A good Engraver and Designer, born at *Duffel* in *Brabant* in the year 1573. He was by extract Noble: Having an inclination to this art, he set himself to follow the Instructions of *John Wierx*. He studied likewise the *Mathematicks*, *Geography*, *Perspective*, *Architecture* and *Fortification* under the directions of the famous *Samuel Marelois* and others, in all which he attained to good experience, as appears by his Prints, He lived usually at the Hague.

109. **Peter d' Jode, Senior**

Was born at *Antwerp*, and brought up by *Goltzius*; a rare Engraver and excellent Designer; dwelt for a long time at *Rome*, where he made several curious Designs. In the year 1601, he returned to *Antwerp* his native place. where he died 9. August 1634.

110. **Paul Pontius**

Was born at *Antwerp* in the year 1603. Was first brought up by *Luke Vosherman*, after which he lived with *Rubens*: Was an admirable Artist as appears by many of *Rubens* his Designs, *Vandyke's* Heads, and other curious Prints engraven by him.

111. **Luke Faydherbe**

Was a famous Statuary and Architect, brought up by *Rubens*, under whose Instruction, none ever came but proved excellent, in some Art or other. He was born at *Malines*, where his abode for the most part was.

112. **Peter d' Jode, Junior.**

Born 22. November 1606. at *Antwerp*, where he lived under his Fathers Instruction, proved a very delicate Graver; at *Paris* he and his father together engraved some choice Pieces for Monsieur *Bon-Enfant* and the *Seur L' Imago*. Many fine Prints are to be seen of his doing after *Rubens*, *Vandyke* and others.

113. **James Callot**

Was a Gentleman of good esteem in *Lorraine*, born at *Nancy* in the year 1594. His father was *Herauld* at *Armes* to the Duke of *Lorraine*. In his youth he learned to Grave of one *Croce*, who made the stamps, by which the money of that Countrey was coined, after which he sojourned for some time with a Painter of *Lorraine* of sufficient ability, who taught him to design well; by whose Instructions having attained a competent skill and Judgment, he travelled, in Company of some Gentlemen of *Holland*, to *Italy*, and dwelt a considerable time at *Rome*; there he applied himself to *Etching*, finding that more easy to him, and his performance in it freer then *Graving*; Which he did with so much application and industry, that his works were finished to a Miracle, and became the admiration of all, that had eyes to penetrate into the delicacy and beauty of them: The Duke of *Tuscany* one of the most curious and magnificent Princes, at that time in *Europe*, sent for him to *Florence*, and lodged him in his Palace, near his own Apartment, that he might have the satisfaction of seeing those delightful Curiosities, he was continually at work upon. Here it was, that he Graved, The great Market place at *Florence*, with so much art and skill that it is not easy to give it its due commendation: His *Miseries of War*, The History of our Saviours passion, The Temptation of *St Anthony*, with a multitude of others, show that he was the Miracle of an Artist for Miniature, and had no fellow in this kind: He was afterwards sent for home, by the Duke of *Lorraine*, where he married a Lady of great beauty, rich, and young, with whom he lived the residue of his life in much content and satisfaction. He died much lamented at *Nancy* 23. Mark 1635. Aged 41. Years, and was buried in the *Cordeliers* Church, where his loving Consort caused a sumptuous Marble Tomb to be erected to his memory, with his Effigy and Coat of arms viz. Five golden stars in a field azure.

114. **Leo Arian Heil,**

A famous Architect at *Brussels*, where he was born, Anno Dom. 1635.

115. **Peter Verbrugghen**

Was renowned for his rare faculty in Carving all manner of Figures



figures in Stone: He lived at Antwerp the place of his birth.

**116. Simon Vosboom,**  
Born at Emden, in the year 1614. a very good Architect and Mason in the service of the Elector of Brandenburg.

**117. Wenceslaus Hollar,**  
Born at Prague in Bohemia, 1607. Was much addicted to working in Miniature and Etching, wherein he proved famous. The Earl of Arundell in his return from Vienna, brought him with him to England, where he lived for some time till the Wars broke out, and then he retired to Antwerp, and there died.

**118. Aertus, Duissinus**  
Born at St. Truid in the Countrey of Liege; An Excellent Architect and Carver, in Stone, Wood &c. lived at Antwerp.

**119. Stephen de la Belle.**  
Native of Florence in the year 1614 a very good Painter in Water-colours, and of rare performance in Etching: Was a person, of great Judgment, and fruitful Invention. Had the happiness to be brought up by the incomparable Callot. His Prints are to be seen in great abundance.

**120. Dirick Cornebert.**  
Brother of Theodore by art as well as nature. Both living for a long time together, and performing Designs of like nature

**121. Richard Clovin.**  
Born in the year 1627. A good Geographer, Mathematician and Graver. His chief business consisted in making and grav- ing Maps and Geographical Tables.

*For the further satisfaction of the Curious in this Noble Art of Painting, it is thought not improper to subjoin the Character of some Italians and others, whose names no less deserve to be enrolled in the Book of Fame. And because their extraordinary merit challenge an account something larger then ordinary, it is therefore our Design to select only some few of the most eminent amongst them, lest these sheets should swell to too big a Bulk, or the Reader be tired with too great Abundance.*

### I. Michelangelo.

**B**ORN in Tuscany: Was the first that gave a sort of action to his Figures, inspiring a certain Aire of life never before seen in Painting, taking thence all that Stiffness which made them formerly look as if they represented lifeless Statues, rather then living substances. He had also a peculiar excellency in Drapery, retrenching all that confusion which used to render it cumbersome and useless. He Painted many fine things both at Florence and at Rome, of all which the most remarkable was a Piece of St. Peters baptizing several Persons in a River naked, amongst which there is one which appears so prettily and so naturally, as it were, to quiver with cold, that one would think he saw plainly the shivering of the members and the shivering of the skin: And indeed such a marvelous elegance and dexterity attended all he did, that his Example served as a spur to the Industry of Michael Angelo, and Raphael Urbino, and kindled that glorious heat in them, that gave life to their incomparable Workes. But that which was most to be admired was that he performed so many famous things in the compass of a very short life, dying before he was well 26 years of age. This flower being unappily nipt in the bud and bale- fully poisoned by a malicious Villain.

### II. Antonio de Corregio.

Born in a little Village of Lombardy; A Painter of great diligence and inimitable talents, who having seen the beauties of Rome or Florence, yet made one Rome chiefly appear in his pictures and that force that used to be seen in those that came out of those flourishing Schools, notwithstanding that would add a grace and lustre to his Workes: In the Capuchins Church at Parma was the Annunciation painted upon the Wall in fresco, so rich a Piece that when the said Church was to be re-edified, they took care with incredible pains and cost to remove the whole Wall entire, lest they should lose or de- face so rich an Ornament; There is a Nativity of his most in- comparable line, where the Body of our Saviour appears all resplendent with light, with which the Shepherds seem to have their eyes dazzled, covering their faces with their hands and doing many things being able to reach the singleness of those Rays. A Chorus of Angels appear hovering about them in their air, and seem to celebrate this glorious Birth with a harmony that one would think nothing is there the mind of an Angel could represent so artificially. *Felix Romanus* used to say of some of his pictures, that he could not have thought art could have gone so far. Besides the deliciousness of his Col- ouring, he gave such a roundness to the Members, and such a delicacy and air to his Figures, that the most accomplished painters were at a loss to describe the elegance of his Person and the ravishing tenderness of his Nudities; such is his *Venus* drawn in a pliant little Ship, accompanied with *Cupid*, who are whetting a couple of Arrows on a stone, one headed with Gold, the other with lead, hard by is a fountain, pleasantly

Spouting forth Water, which washes the feet of the Goddess, and causes her to seem so really to shiver, that one cannot be- hold it, and be altogether unconcerned; This rare person having one day overheated himself in a journey and drinking cold water by the way fell sick of a fever and died, in the year 1512 being but 40 years of age. Upon which one made the following Verses, which for their elegance ought not to be forgotten.

*Hujus cum rogeret mortales Spiritus artus  
Pictoris, Charites supplicare Fori:  
Non alia pingi dextra, Pater alme, rogamus  
Hunc prater, nulli pingere nos liceat:  
Annuit his votis summi Regnator Olympi  
Et juvenem subito, sidera ad alta tulit,  
Ut possit melius Charitum simulachra referre  
Præsent, et nudas cerneret inde Deas.*

### III. Raphael Urbino,

Sirnamed so from the place of his birth, which was on Good Friday Anno Dom. 1480. A person of so sweet a disposition and of so great beauty both of mind and body, that from his Infancy to his death he was tenderly beloved by all that knew him; Having heard of the great fame and emulation that was be- tween Michael Angelo and Leonard de Vinci he travelled to Florence, where the Examples of those great Spirits so awak- ened his Industry, that he resolved to do his utmost to equal their Renown, if it were not possible for him to exceed it: At Florence he met with all that he could desire, to satisfy his generous thirst of Glory, and with extreme diligence copi- ed all that he could find there worth his Curiosity and la- bour, Adding thereto some Inventions of his own; At length believing Rome to be the fittest Theatre for him to discover his Excellency in, he offered his service to the Pope, by the recommendation of Bramante his near relation and the Popes Architect. The Pope when he saw the charmes of his Pencil was ravished with the sight, preferring him before all others, and indeed nothing was ever seen to equal what he has done nigh the *Belshazzar*, where he represents Mount *Parnassus* and the Quire of *Muses* in such a manner as has given a continuance to the ablest Painters: The Fountain of Helicon is environed with a Wood of *Lawrell*, the leaves whereof seem to move as being agitated by the blowing of the gentle *Zephyrs*, in the Air are many winged *Cupids* flying to and fro, and gathering the Branches of the sacred Wood, to compose thereof Garlandes for the *Muses* and the *Poets*, who appear sitting beneath at the feet of the sacred *Sisters*, singing such divine songs as were inspired by them, There is *Virgill*, *Ovid*, *Ennius*, *Tibullus*, *Catullus*, *Propertius*, and blind *Homer* amongst the An- tients, *Sappho*, *Dantes*, *Petrarch*, *Boccace* with several others among the Modern, whom one can hardly believe but are all a live they appear so natural. There is a delicious Landship ad- joining







as if they were alive, underneath the perfect feet are two figures shrouded, lying one upon another, the one with his Arms raised on high, giving his hands to the other to take to the Heavens with his hands; and the other of the King with his Arms and Legs stretched fully to away him; every part about it is an ingenious variety of *Almshouses, Bread plates, and other Arms, and Attains of War*, very agreeable. After this he travelled to *France*, where he was received by the King with great kindness: a little after his arrival he fell sick, of the sickness, when being visited by the King, he ended his career to expiate in the Arms of that great Monarch, as he was giving himself to receive him with great respect; the King finding him dying, could not forbear to embrace him in his last agonies, with the utmost affection and grief unspeakable for so great a loss: He died in the 6<sup>th</sup> year of his age.

## VI. Francis Maguire



## VII. Le Rosso.

When he first set himself to Painting, he was resolved to propose none for his Imitation but *Michael Angelo*, and attained to such an habit, that his Paintings have an extraordinary Roundness, and are very strong; *Florence*, his native place, being filled with disturbances and factions, he was obliged to retreat to places of greater security and quiet: *Francis* the first King of *France*, desiring to have him in his service, sent for him to his Court; thither therefore he travelled, and taking *Venice* in his way, he painted a rare Piece for the Poet *Arctine*, of the Amours of *Mars* and *Venus*. Being arrived in *France*, he finished many curious Pieces; the most remarkable amongst them are those in the Galleries at *Fountainbleau*, some representing the noble actions and exploits of King *Francis* the first. Others the Histories of *Cleobis* and *Biron*, Two brothers drawing their Mother, that was extreme ancient, in a Chariot to the Temple of *Juno*: *Jupiter* and *Danae*, with the Golden Shower: *Adonis* dying in the Arms of the *Graces*, and *Venus* appearing in great despair in a Chariot drawn by two Doves. The Battle between the Centaurs and Lapithes: A *Venus* chastizing *Cupid* for his forsaking *Psyche*: *Chiron* the Centaur instructing *Achilles*: The story of *Semele*'s being consumed with Lightning by *Jupiter*: The Burning of *Troy*: A Tempest in a Black and dark night where amidst the light that is caused by terrible flashes of lightning, one sees the raging fury of the Sea excellently represented, and the distressed and various afflicted men, who endeavour to save themselves from the Wrack; yet notwithstanding perish miserably in the Waves: This last is esteemed the best of all that have been mentioned and is supposed to design the misfortunes of *France* in the Battle of *Pavia*: But the rarest of all his Works is a *Bacchus* and a *Venus* in two several Pieces; in both which he seems to have aimed at the utmost perfection he was able: The *Bacchus* seems so delicately soft and fleshy, that it looks more like a real body than a Figure represented by Colours only; on one side of it is a *Satyr* who lifting up a Curtain, thrusts forward his Goatish Village, and seems to be much pleased to behold the jolly *Lad*; about him are several Antique Vessels, painted some of Gold, silver, Chrystal, and Earth, as the Trophies of a *Bacchanalian Combat*, with so great variety of Invention, that makes it extreme pleasant: He had an excellent way of painting Still-life, of which sort one is very famous which he made, containing all that was necessary for the service of a Royal Feast, ranging in order, *Vessels* of all sorts, *Cups*, *Balans*, *Candlesticks*, *Salvers*, *Salt-fellers* &c. All of such different formes, and so various, that the King caused them to be imitated in silver gilt, and made use of them in his Reception of the Emperor, *Charles* the fifth at *Fountainbleau*. In fine he grew exceeding rich by the excellency of his Workmanship, living in much splendor and magnificence, keeping both men and Horses in great abundance, his House as full of sumptuous and rich furniture as the greatest Lord, himself was honoured by the chiefest of the Court, revered by all lovers of Art, and so beloved by the King, that he often found him more profuse in his liberality to him, than otherwise; But behold here the miserable uncertainty of worldly prosperity, in the height of all his Grandure and Felicity, of a sudden he fell into a miserable condition by an unhappy disaster that befel him upon this occasion; It happened that *Rosso* was robbed of a considerable sum of money, and a certain *Florentine* that frequently haunted his House, as his friend, and a great lover of Art, was suspected by him of the Robbery, *Rosso* having great Authority, caused him to be imprisoned and put to the Torture, where he maintained his Innocency with that constancy that procured his Release. After which resenting the disgrace with indignation; and finding his body mangled and broken by the excess of his Tortures, he prosecuted *Rosso* with all eagerness imaginable, resolving to leave nothing unattempted to have his full satisfaction and revenge; *Rosso* fearing the ill consequences of so fierce a pursuit, and stuck with remorse at the unjust treatment of this innocent person; formed a horrid design to make himself away, which he did by poisoning he got a Poison to bring him from *Paris*, under a pretence that he had occasion for it to make a Varnish of. The poison was so strong that the Poisoner had like to have lost his hand in which he carried it. He had a great understanding in mixing his Colours, and to distribute them in the lights and shadows of his Drapery with such Art, that few have been able to imitate them. His *Caricatures* were usually very natural and full of life, and distinguished as to the Ages and Passions, with marvellous Judgment; Besides the roundness of his Nudities, he gave to every part its proper and regular motion, by true observations of the Muscles making it appear he was well versed in *Anatomy*, and other like necessary qualifications of a good Painter: He died Anno Domini 1540.

## VIII. Polidore de Caravage.

Was born in *Lombardy*. In his youth he was in so mean a condition, that he was forced for his subsistence to be a Common Labourer to *Masons*, carrying Water and other necessities towards building the Galleries of *Leo 10th* until the sight of some of *John d'Udine* Works excited in him a generous resolution to free himself from this unseemly Profession, and exchange it for something more glorious: A happy occasion presented it self to him for this purpose, by the friendship he had contracted with one of *D'Udine* Scholars, who communicated to him all his Masters good Instructions, and he followed his business so close, that he soon outstripped his obliging friend, and made himself taken notice of for a rare Artist: Being more addicted to study greatness of Design, than the delicacy of Colouring, he associated himself with one *Pellegrino*, an experienced Painter of *Modena*, and they together painted that curious Piece, of *The City of Rome*, under the representation of a Woman holding the World in subjection, and to which the subject Nations are presenting their Tribute. *The Wrething of the Olympic Games* in the Front of the House of *Spinoli*, wherein is perfectly described the strength and agility of Bodies. A sacrifice, with all its solemnity; The death of *Tamara*, by the *Sabines*. He also painted near *St. Angelo*, the Triumph of *Furius Camillus*; near to that *The History of Phalaris*, the Tyrant of *Agigentum*, and the manner of *Perillus*'s suffering the Torments of the Brazen Bull, which he himself invented for others: Also a Battle after the ancient manner, full of goodly Inventions: *Romulus* with his plough marking out the Boundaries of *Rome*. The Court of *Savelli* is adorned by him with the ravishing of the *Sabines*, and the defeat of *Porfenna* by *Horatius Cocles*: In *Mount Cavallo*, is a most curious representation of one of the *Vestal Virgins* carrying water to the Temple, in a Sieve for a proof of her *Virginity*, another, of the unexpected relief which *Furius Camillus* brought to *Rome*, at the very instant when *King Brennus* was employed in seeing the Gold weighed which the vanquished Romans, were to have paid for their ransomes. Indeed *Italy* never had a person, that painted more of Antiquity, or more correctly than he: He thus bestowed his time in *Rome* for a long space living in great content and abundance; until the taking and sacking of that Town by the Duke of *Bourbon* and his Army, after which he retired to *Naples*, and then to *Messina*, where he still increased so much in Wealth, that it proved the unhappy occasion of his death, for a *Sicilian* which he kept in his service, casting a covetous eye upon his Treasure, took his opportunity in the Night, and strangled him with a Napkin, and after he had robbed him made his escape for some time, but afterwards this bloody Murderer was discovered and received the due Reward of his Villany.

## IX. Julio Romano

Was the disciple of the incomparable *Raphael*, whom he so intirely loved and imitated that none of his disciples came nearer the designs of that renowned person: The first proof of his Ability, was in those curious paintings in *Leo 10th* Galleries, of the Creation of *Adam*, and The sacrifice of *Noah*: *Raphael* seeing that he wanted nothing of a compleat Painter, instructed him also in Architecture, and made him the most considerable in that Art next himself and *Bramante*, and his affection towards him was so great, as to make him his Heir both of his Goods and glory, leaving his whole Estate to him and one more, upon this condition, that he should finish the History of *Constantine* which *Raphael* had begun in the Pope's Palace, judging none fit or capable but him alone to perfect a Work suitable to its first beginning: Which he accordingly set about, after the death of *Leo 10th* under the Pontificate of *Clement the 7th*: Following his Masters design therein he divided the History of this Emperor into four great pieces. The first represents *Constantine* making an Oration to his Army, upon the sight of the Cross which appeared to him in the Air with these words *In hoc signo Vincet*. The second is the Battle between him and *Maxentius* and the defeat of *Maxentius*, who is seen as he is drowning in the *Tiber*, where he was forcibly carried by his high merrailed and unruly Horses, that flounders and makes violent strugglings in the Water. The Soldiers, Armes, and military Ensignes are exactly after the manner of the *Antient Romans*, the Patterns whereof, *Julius* took from *Trajan's* and *Antonines* Pillars: The next is the *Baptism* of *Constantine* by *Pope Sylvester*: In the 4th is the said Prince at the feet of the same Prelate, who sits upon his Pontifical chair in *St. Peters Church*, which appears in an admirable Perspective, *Constantine* presents him with a Modell of *Rome* in Gold, as a token of his Donation of this City to the *Holy See*: After he had finished these he travelled to *Mantua* where he was kindly entertained by the Duke, who bestowed



on him at his death, leaving a Ship, and richly furnished House: This Prince having a design to build a noble Palace for himself, employed *Phidias* in the design upon this occasion, or only his great Art in Architecture, in the order and design of the building, but adorned the inside with most exquisite faceties of painting. In some of the Rooms are preserved the *Amour of Cupid and Psyche*: *Their marriage*: *The Banquet of the Gods at her Wedding*: *Venus her anger against Cupid for forsaking her*: The whole surrounded with a Work in Bass-reliefs of *Epions*, *Garlands* and *Grotesque Work* very curious. In the Room of an Antichamber he painted the fall of *Icarus* in such an invention, that surpassed the Judgment of the best Artists: He represents him in his flight making towards the Sign Cancer and the Sun entering into that of Leo, which melts the wax of his Wings, and with the force of its Beams sets the feathers on fire, which they about the Ayre, the smoke whereof and the crackling as they fly in sparkles looks so natural, that the sight makes a man almost think he heard them. Terror and amazement appears in the Countenance of the audacious youth, his body looks as if it were tumbling headlong from the upper Region of the air with such a swift motion and with that force, that it seems loose from the Ceiling and is apt to fright those that suddenly enter the room, he seems to be just falling in that violent motion upon their heads: Below is the disconsolate *Daedalus* casting a ruefull look towards heaven, where he sees and bewails the disastrous misfortune of his Son: Although these are admirable, yet being resolved to do his utmost to make something more surprising, he chose for his Subject, The story of the *Giants* endeavouring to scale Heaven, this was wrought in another Room of the same Palace most incomparably: In the top he painted a Heaven invironed with Clouds where all the fabulous *Deities* of the Heathens appear in various postures expressing different passions. *Juno* sits up the Winds and Tempests, *Pallas* prepares for the fight, and seems to consider the success with uncertainty, *Venus* in a great fright runs to *Mars* for assistance, *Neptune* secures himself with his *Trident*, *Apollo* driving the Chariot of the *Sun* in some confusion is stop by the *Horns*, *Diana* looks pale and wan tearing the Heavens should be destroyed, *Saturn* runs away, to avoid the Confusion, *Pan* lays hold of a *Nymph*, that is mixing her escape, *Bacchus*, *Silenus* and several *Satyrs* are seeking places to retreat to; *Vulcan* having a great Hammer upon his shoulder, looks with much earnestness upon *Hercules* who is encouraging *Mercury* to the fight, *Jupiter* appears in the top of all the Roof in an admirable fore-thorning, and darts his Thunder-bolts with a countenance inflamed with anger. Below all, is the field of Battle, the *Giants* appear heaping Mountain upon Mountain to climb up to Heaven, but are hindered by the resistance of some of the *Gods*, *Jupiter* disperses them with his Thunder, *Briareus* lies sprawling under a Mountain that he had torn up with the Trees, houses, and other buildings upon it, others killed with thunderbolts lie stretched out dead in several postures, amongst the rest one lies languishing and gnawing the ground and making horrid Grimaces through the anguish of his pain; through the cleft of a rock, are several to be seen flying in great confusion up and down the fields, which Figures appear very strong and pretty by the light that proceeds from certain flashes of lightning, some are overwhelmed with Rocks, others perish under the ruins of Temples and buildings thrown down by Earthquakes: Among the rest there is a Chimney built so artificially, that one would conclude it to be part of the ingenious ruins; upon it is *Pluto* drawn followed by *Proserpine*, who full of terror accompany him to Hell: Several of his designs have been curiously graven in Copper-plates and published to the World in prints, of which fort are these that follow: A Chyrurgion cupping a *Womans* shoulder: A *Madona* resembling to *Pygmy*, where *Joseph* holds the *Ass*, while some *Angels* pull down the boughs of the Date-trees that *Christ* may gather fruit: A *She-wolf* giving suck to *Remus* and *Romulus*: A great Design of a Prison, where the Prisoners are put to torture in several manners. After this incomparable person had lived a considerable time in these Employments at *Mantua* in great favour and renown, he died to the great grief of all that knew him and his accomplishments, in the year 1564 and in the four and fiftieth year of his age.

### X. John D'udine.

Was brought up by *Raphael* who took a singular affection to him and communicated to him the most curious secrets of his Art. He was the first founder or rather restorer of an Invention that had been lost for several ages, for it hapned that while they were digging under the Ruins of the Emperor *Titus* his Palace, there was discovered several subterranean Vaults, adorned with variety of *Grotesk* work and of Bass-reliefs, made of firm and well compacted Plaster, which appeared as found as it had been but lately made,

*Dudine* marveling at the rarity hereof, for himself to consider of the composition of the Plaster, and carefully perused it, and thereunto, that after he had made divers Trials, he at last found out the secret of the ancient composition of this kind of Plaster, by mingling the Dust of Pozzolani with Marble with Lime-stone, *Raphael* was the first to give credit to him, who persuaded him to put it in practice in *Leo the Tenth* Galleries: According to the *Cardinal D'adine* made in those Galleries several and, and other Antiques in Bass-reliefs within much space and that when it was first seen, it was commonly said that Nature appeared rather in its perfection, than in its beginning. In another place of the *Popes* Palace he painted a pretty intermixture of Roses and Greens, with the twinnings of a Vine, through which is to be seen the Azure of a transparent Sky, so that the tender Branches and leaves seem to hang forth from the Picture and to wave and to at the motion of the Wings of several little birds that are drawn flitting about it, Art has here so lively imitated Nature, that each seem to have real motion: As strange and rare as this may be look upon to be, yet what he did for the *Cardinal de Medici* Palace in Mount *Mars* in the judgment of some went beyond it: In the Ceiling he painted several living creatures in Fossoms very fine, in the Garden is a delicate fountain which spouteth forth Water out of the mouth of a Marble Elephant; about it are painted to the life a pleasing Variety of several *Shel-fish* and *Sea-Monsters*, in imitation of those he had taken out of a Temple of *Neptune*, discovered about that time, under the ruins of an old Palace. Hard by this was another Fountain, where Nature and Art seemed to strive which could do most to the perfecting the beauty of that solitude, out of the Cleft of a Rock, issued forth a Water as clear as *Chrysal* which falling by a rebound upon certain *Flappar-Stones*, seemed to wash of the spots, or rather charmed the senses by the mixture of its Silver froth, with the reflexions of stones of various Colours, and the sweet murmuring of its falling; In the Concavities of the rock were certain little *Fishes* in appearance, dangling so artificially, that the Eye could hardly discover this delightful cheat; on the top of the Rock was a *Lyon* cut in Stone, whose hair was supplied by the Moss that grew upon it, and which, by the posture it was in, seemed to Roar: In a Gallery of the Palace of *Chigy*, which *Raphael* painted, were some Festons of Flowers and fruit so finely painted by him, as well in their primitive Greenness, as in their full Maturity, that whoever saw them were apt to think they were moved by the agitation of the aire; the variety of Colours is very delightful, rejoicing the sight with their curious mixture which seem to transcend the beautiful variety of the *Rain-bow*; neither has he omitted to refresh his Flowers with the gentle breezes of the Zephyrs, and the fannings of *Aurora's* sighs, who seems also to bedew them with her tears, as if the forefaw that some rude hand would soon crop them; the whole is expressed with the greatest resemblance and strength imaginable; Thus belived delighting in this manner to employ his time till he was very old, when both his mind and body being weakened with age, his hand wanted that vigour and elegance which he performed in his flourishing years. He died *Anno Dom. 1564* aged 70 years, and was buried near his Master *Raphael* in the Rotunda of Rome.

### XI. Michael Angelo Buonarota

Was born 16 Mar. 1574, and descended of an ancient family of the *Earls of Canossa*: His Father having many Children, and but a small Patrimony, was forced to put them out to some Employment or other to get their living: *Michael Angelo* in his youth was much addicted to designing, and drawing Figures upon paper, which his Father taking notice of, when he was fourteen years old, put him to *Dominick Ghirlandio*, a painter of good repute in Florence, under whom he soon profited beyond all that were of equal standing with him, inso much that his Master was astonished at the progress he made; One day finding a design of his Masters, which was copied by one of them with a Pen, he boldly touched up the Figures and added a new ornament to his Masters design which was judged very curious: Another time *Ghirlandio*, working upon a great design in the New Church of St. *Maryes*, *Michael Angelo* for his recreation drew a design of the Scaffold, the Tools, and different postures and figures of the Workmen in their several Employments, with so much art, and ingenuity, that his Master was astonished at the sight, and foretold that he would one day be the Miracle of an Artist; Suitable to his excellency in painting was his ability in Sculpture, of which kind, he is much applauded for an old Faune of marble, which he made for *Lorenzo de Medici*, laughing with his mouth open, showing his Teeth, some whereof seemed to be wore out with rottenness; also the *Battle of Hercules*, and the *Centaur* by the ad-



Two of *Angelo's* *Figures* is a *Hercules* for the King of France: The other Gentleman called *Pope Julius*, a *Quadruple Manly*, with the figure of *Bacchus*, holding a Cup in his right hand, and in his left a *Hyacinth*, and a bunch of grapes, which a *Satyr* endeavours to eat of; in which figures are a mixture as it were of both sexes, they having the strength of the men and the roundness and softness of the women: A *Cupid* asleep, for a Gentleman of *Milan*, who sold it for 200 *Ducats* to the Cardinal *S. Pietro*: These curious Works making him become famous, he was fear'd for to *Rome*, by *Pope Julius* the second to build a sumptuous Tomb, which the said *Pope* designed at *San Pietro*; but dying before it was perfected, the design was destroyed, and the figures which *Michel Angelo* had carved by this Monument were sent to the French King, who then was Charles, they were afterwards transported to *Madrid*, where the French King coming afterwards to be *Pope*, and designing to have a Tomb, *Michel Angelo* carved him four figures: The first was the *Virgin* holding the *Child Jesus* in her Armes, who turns himself very prettily towards his mother; before him, and four others, representing *Day* and *Night*, *Amour* and *Chastity*, where of *Amour* is said to be the best thing in the world, *Paul* the Third being promoted to the Pontifical Chair, set him to draw that admirable piece of the *last Judgment* in *Sextus's* Chappel in the *Vatican*, where the greatness of its design is so lofty, and Majestick, and the actions are so Natural, and agreeable to the subject, that it is impossible to express its perfections, or give it its due character; on one side is the lively picture of terror and amazement, on the other side, of joy mixt with grief, fear with hope; whatsoever the Poets have sign'd of the pleasures of the *Elysian fields*, or of the *Torments of Hell*, is there expressed by the bold strokes of his pencil; so that nothing can look more delightful and more terrible both together: To represent, by the *Pope* coming one day to see it when it was first finished, attended by *Michel Angelo*, his Master of the Ceremonies, whose opinion of it being asked by the *Pope*, *Biagio* answered, that in his Judgment, it was a very undecent thing to expose such a number of naked figures in so sacred a place as a Chappel, and that it was fitter to be placed in a *Barber's house* than in the *Popes Chappel*. This displeased *Michel Angelo* so much that as soon as he was gone, he drew this *Biagio* to the life by the help of his memory, placing him naked in Hell with a great *Serpent* fastned to his middle, and environed with a Legion of Devils. And all that *Biagio* could do, could never get it out, but it remains there, as they say, to this day. This Work was eight years a finishing, at the end whereof the people throng'd in Clouds twice on *Christmas day* 1541, and showed their admiration of the Artist, by repeated acclamations, making the Air echo to the name of *Michel Angelo*. For the Duke of *Florence's* Palace he made that curious History of the Battle near *Pavia* in a Cartoon: In the piece is a World of naked figures drawn as swimming in the river *Arno* to refresh themselves in a time of great heat, while they are thus doing an Alarm is supposed to be given by the sound of the Trumpets and Drums. His most pleasant to see with what bold the soldiers get out of the Water to dress themselves in order to engage the Enemy and assist their Comrades, who appear a far off attacked by some of the Enemies Horse, amongst the rest is an old fellow with a Garland of Ivy about his head, trying to put on his stockings which he finds great difficulty to do by reason of the weakness of his feet, who seems to be so earnest and violent that his mouth looks distorted, and all the Nerves and muscles of his body to be strained by the action. This piece was most admirably designed, curious, and strong, and was the study of all the painters of his age.

He was a person very studious, and well vers'd in the Holy Scriptures, and Historians both Sacred and Profane; well skill'd in Philosophy and Poetry, as appears by some Commentaries he made upon *Dante* and *Petrarch*, and some Italian Verses, very elegantly writ by him to the Lady *Marcioneffe* of *Ferrara*: As he continued to vast Wealth by his Industry, so he was very liberal and charitable towards the Poor, often giving large Sums for the marrying of Virgins that were poor: once of his Nephews he gave four thousand *Ducats* at one time, and another time he bestowed on him ten thousand *Ducats*. Asking one day one of his Servants called *Orbino*, What he would do after his death? was answered by him, That he must then endeavour to get another Master: Alas! poor man (*Thy* *Michel Angelo*) that shall not be if I can help it, and give him 200 *Ducats* to live upon. These and such like Noble Qualifications, with which he was endued, together with his Excellent Parts, made him the Darling of the Age, beloved and honour'd by the most considerable Princes of the World; as the Emperor *Charles V.* Francis the I. King of France, the Duke of *Tuscany*, and the Republick of *Venice*:

*Solyman* the Magnificent, Emperor of the *Turkey*, endeavour'd by extraordinary offers to get him into *Turky*, to assist him in some Design he had on foot: Cardinal *Hippolyte de Medici* seeing him one day with the beauty of a Horse which was in his Stable, sent him the Horse, with 10 Mules laden with Provender, and 100 men to look after them. The King having granted a never dying Paine, and gave a long Life in great content and satisfaction, he lived up to the end of the *Trinity* which was due to her, Feb. 10th. 1564. aged 80 years, and was buried in the Church of *St. Peter*, being attend to his Grave by all the Artists of the City.

### St. Titian

Born in the Year 1480. Was the disciple of *Giorgione*, whom he so much imitated, while he was under him, that some of his Works were not distinguish'd from his Masters, but the best of them; when *Giorgione* died, that he turned him off, for fear he should lose the Reputation he had obtained in the Art; with this view, notwithstanding, he failed not to go; in which he was the *Senate* of *Venice* taking notice of his Merits, made him Painter to their Republick; by which *Titian* was oblig'd to make with his own hands the Portraits of all the *Doges* that were elected on his time, which were to be hung up in the Palace of *St. Mark*. Some time after he went to the Duke of *Ferrara*, for whom (amongst other things) he made a *Venus* accompanied with the Graces, and some *Cupids*; who never appear'd so lovely to the eyes of *Paul*, as he has represented her in this piece; he painted also the said Duke as big as the Life, leaning with his Elbow on a Piece of Cannon; for which he was well rewarded, and extremely applauded: After this he returned to *Venice*, being oblig'd thereunto by the Duty of his place, and painted a great many Pieces, which serve to this day for an Ornament to their Churches, and most sumptuous Houses; particularly that in the Church of *St. Giovanni Epola*, of *St. Peter the Martyr* is most considerable; the Saint who is something bigger than the Life, appears fallen on the Ground in a Wood; a Soldier attacks him, and gives him such a mortal Wound in the Head, that the horror of Death appears in his Face, while his Companion flying, shews an extraordinary apprehension; In the Air are two Angels environ'd with a sudden Glory that enlightens the Landscape; which way of embellishing his Pieces by Landships he learnt of the German Painters, it being a thing not usual among the *Italians* before: Francis the I. King of France coming with an Army into *Italy*, sent for him to his Camp to draw his picture, the like he did for the Emperor *Charles* the fifth armed Cap a pee which was so highly valued that he received ten thousand Crowns for a reward. Also for an *Annunciation*, which he presented the said Emperor, he received two thousand Crowns. In the year 1546 he was invited to *Rome*, and presented to the *Pope* by Cardinal *Farnese*, who ordered him a lodging in the *Belvedere*, where seeing so many glorious productions of Art, he was resolv'd also to leave some Monuments of his renowned skill, which while he was doing, *Michel Angelo* desirous to be better acquainted with a person, whose fame he had heard so much of, went often to see him, and could not deny him the praise that was due to his extraordinary merit, adding that he excelled in the roundness of his faces and the softness of his Carnation, and that if *Titian* had been but acquainted with the Antiquities of *Rome*, he would infallibly have surpassed the greatest masters of the age. *Titian* having given satisfaction to the *Pope* and the best Artists in *Rome* returned again to *Venice* laden with honour and wealth. At his arrival he drew *Mary Queen-Dowager* of *Hungary* A *Prometheus* chained to mount *Caucasus*; *Sisyphus* rolling the stone in Hell. *Tyrius* gnawed on by *Vulcanus*, *Tantalus* gazing after the *Apples* that fly away from him, and other excellent Pieces of the *Patricial Fictions*, which since came into the possession of *Phillip* the second of *Spain* and were put into the *Eyegall*. Our *Saviour's* last Supper which he made for the said King *Phillip* is a piece of extraordinary beauty and very great, being seven yards long. It is almost incredible what a great number of Portraits he drew of the several Princes and men of Quality in his time. The Emperor *Charles* the fifth who like *Alexander* would be drawn by none but this *Apelles*, was drawn three times by him, for every one of which he received one thousand Crowns, over and above an annual pension of two thousand Crowns out of the Chamber of *Naples*, and the honour of *Knight-hood*, for that he grew exceeding rich, and arriv'd to an high degree of honour and reputation; He was of an admirable Constitution; having never been sick in all his life-time, ever pleasant and free; His house was the resort of all the Ingenious, and persons of the best Quality, he himself being extreme well bred and courteous. He had so great a love to his Art, that he continued his Labors therein, till he was fourscore and six years of age, at last he died of the plague at *Venice*, in the nineteenth year of his age.







being to see the said *Engraving*, that he requested *Holbein* to make a picture, defining nothing so much as to be represented by so judicious an *Hand*. And perceiving by his rare pieces that he deserved a more plentiful fortune and a more illustrious place, he perswaded him to travel to *England*, promising him considerable advantages from the bounty of *Henry the eight* a cherisher of *Arts*. *Holbein* at his request set forward for *England*, carrying with him *Erasmus* his picture and Letters of recommendation to *Sir Thomas More* then *Lord Chancellor of England*. *More* received him with Joy, and kept him for three years in his House; During which time he drew *Sir Thomas's* own picture, his wives, childrens and several of his intimate friends and other new Relations which was hung round the Great Hall of his House, where the King being invited one day to a sumptuous dinner, and at his first entrance into the Hall beholding so many ravishing objects, the pictures seeming almost with as much life as the persons they represented, who were most of them then present; and admiring at the excellency of the Workman sent for him and entertained him in his service upon very advantageous Terms. The King manifested from time to time the singular favor and regard he had for him, and particularly upon this occasion. *Holbein* being one day busy upon the picture of a Lady that belonged to the Court, a certain person of great Quality came to him to see him paint. *Holbein* not being willing to be disturbed, opposed his Entrance in a civil manner, but seeing he would take no denial but attempted to force his way, giving scope to the brisk humour that is natural to those of his Nation, he gave him to rude a repulse that the Earle tumbled from the top of the Stairs to the bottom; at the noise of his fall his Attendants flocked about to revenge the affront that their master had received, and mischief would no doubt have ensued, had not *Holbein* jump out of the Window and made his escape to the King to implore his protection, which he did with so good a grace, that the King sent for the Lord and charged him upon his Allegiance to lay aside all resentment and that no violence should be offered upon the utmost peril. Some say he added words to this Effect, Have a care that no mischief befalls him, for though I can make a Lord when I please yet such a painted if list can never be recovered. His master-piece is that of the said King as big as the life, and represents his person so lively that this piece discovers the fierceness of his looks, and that severity in his Countenance which made him so dreaded by his subjects; He made also the pictures of Prince *Edward* and the Princesses *Mary* and *Elizabeth* who successively one after the other swayed the English Scepter. He had one thing very remarkable in him which was, that he painted every thing he did with his left hand. The Plague raging in *London*, in the year 1554, *Holbein* was seized therewith, and died in the Six and fiftieth year of his age.

#### XV. Anthony de Montfort-Bloclant

Was descended of the Illustrious family of the Viscounts of *Montfort*, in the Province of *Utrecht*; He learned to paint of *Francis Floris* whose good Instructions he had no sooner tasted, but he found too many charms in the Work of that great Master, and so much reputation to follow his steps, that he never ceased imitating him, till he had attained to be a complete Artist; He bent himself chiefly to work upon the like Noble subjects of History with his Master, after the Italian manner; endeavouring above all to imitate the life, to observe all the Rules of Perspective and foreshortenings, and to place the figures well, and in good order; he had an exact Judgment in the composition and mingling his Colours, so that wanting nothing that might render an Artist accomplished, there is nothing in his Designs but what is great and lofty, with all the Embellishments of Art, the truth of which evidently appears in all his Works; particularly, *A Bathsheba* bathing her self; The History of *Joseph* and his Brethren are very fine; also *A Venus* which passeth for a Master-piece, in which, and many others, he comes so near the elegance and artifice of the Italians, that one would think he had been bred up in the School of *Florence*, when in deed he never was above six months in *Italy*, and had no other Master, but *Floris*. He died at *Utrecht*, Anno Dom. 1583.

#### XVI. Henry Goltzius

Was born in the year 1533 at *Mulshabte*, in the Countrey of *Fuliers*; in his youth having the misfortune to fall into the Fire, his hand was so burnt and shrivelled that he could never after open it as it should be; however after he had endeavoured a little to manage a Pen he accustomed this lame hand to draw so well, that his Father hoping he might prove good at *Graving*, sent him to learn the grounds of that Art, of *Theodore Cornebert*. This able teacher instructed him, not only in the manner of *Graving*, but together with that taught

him all that was necessary for him to know, both in *History* and *Pertry*, to qualify him for his business; and in a little time, with his good management, he became capable to fall to work upon his own Invention; After this he travelled to *Venice*, *Florence*, and other parts of *Italy*, copying as he went all that he found in the publick Monuments to be rare; but at *Rome* he took most pains, where he searched after rarities even in places infected with the Plague, to the great hazard of his life; At *Naples* he designed, The antique Statue of *Heracles* in the *Viceroy's Palace*, and the most eminent *Caryatides* of the adjacent places; amongst the rest the famous *Grotto* of *Pozzuoli*. He imitated with such success and skill, notwithstanding the lameness of his hand, the most renowned *Gravers* of *Europe*, that he came to be in Print; such as *Albert Durer*, or *Lucas Van Leyden*, which that the most experienced Judgments perceived; He was deceived by his ingenious way of varying his manner of *Graving*, called him the Proteus of the Art. This is done by him after the manner of *Lucas*, *A Madonna* in imitation of *Durer*, which he dedicated to the *Duke of Bavaria*, and was rewarded for it with a Gold chain and a Medal. He drew *A Bacchus*, with *Ceres*, *Venus* and *Cupid*, with his pen, upon *Vellum*, which is now at *Rome*, and is much esteemed; A Faune in the Emperors Closet, The taking down our Saviour from the Cross, which was sent to the King of *Spain*. He was no less happy in his Pencil then he was in working with the Crayon or his Pen of which sort, his *Danae* sleeping by *Mercury*, who watches to give *Jupiter* an opportunity of enjoying her, and several others, are highly valued; Besides his rare painting, for which this famous Master has not come short of the best Painters of *Europe*, he has *Graven* and Published the most noted Pieces of *Hemskirk*, *Floris*, *Bloclant* and *Spranger*; which are very useful for those that would attain to any perfection in the Art of Painting. He brought up *James Matham*, *Peter D' Jude*, and other fine *Gravers* that have filled *Europe* with their delicate Prints.

#### XVII. Matthew and Paul Brill

Were brethren, both born at *Antwerp*, and excellent Painters; *Matthew*, the eldest, went to *Rome*, where he was promoted to be Painter to the *Pope*, and made in some Halls of the *Vatican* several Landscips in *Fresco*, which were greatly esteemed, *Paul* envying his Brothers renown, follows him to *Rome*, and after his death, succeeded in his Employ. In the year 1682, he made in the Great Hall of the *Popes Palace*, a piece in *Fresco* of sixty eight foot long, representing the Martyrdom of *St. Clement* who is bound to an Anchor, and thrown into a River. In the *Popes Chamber* he painted six of the most curious Prospects about *Rome*. *Cardinal Matthio* had an Hall adorned round by him with *Grotesk* work and Landscips, and for his Brother *Hasdruball*, he made six great pieces containing the prospects of his Houses of pleasure; He has left behind him many rare designs of Ruines and other fancies which have been communicated to the World in several Prints.

#### XVIII. Michael Dircvel

Born at *Delft* in the year 1568. His father in his youth put him to a Writing-Master to learn to write, where he profited so well, that at eight years of Age, he was able to write more sorts of Hands, and much neater and fairer than any Master in the Town. His father being unwilling he should lose the advantage which so happy a beginning seemed to promise, put him to learn of *Wierix* the Art to manage the Crayon and the Graver which this young Artist in a short time attained to do with as much perfection as he had before done his Pen, inasmuch that he was not quite twelve years of age, when he graved of his own Invention The History of the Samaritan and not much older when he did that of *Judith* with the Head of *Holofernes*. The applause which these Works generally received; animated him with fresh courage and inspired him with a desire to try if he could be as successful with his Pencil: To this end he went into the service of *Bloclant* and learnt of him all that was necessary to be observed in Colouring, by means whereof he became so eminent in painting of Faces, that he was lookt upon to be the best in the Low-Countries in that way: Of this sort the most esteemed are, his Picture of Prince *Maurice* of *Nassau*, of the then Princess Dowager of *Orange*; and Prince *Henry* her Son, which are of an admirable roundness, and the Carnation very natural and lively. He sometimes took great delight to paint several sorts of Wild-fowle, and the Accommodations for a Kitchen; of this Sort there is one in much esteem in *Delft*. His painting was so curious and of such reparation, that the Arch-Duke *Albert* offered him considerable advantages to draw him to *Brussels*; But in vain, for he being a Zealous Protestant, was unwilling to live in the service of a Prince of the Roman Communion.



## XIX. Bartholomew Spranger.

Was the Son of a rich Merchant at Antwerp, born in the year 1546. He discovered his first Inclination to painting by drawing several figures when young in the Book of his fathers Accounts, which though his father, was very angry at, when he first saw it, yet discovering thereby the bent of his Inclination, he sent him to a Painter to be instructed, by which means and his earnest considering the paintings of *Floris* and also by accustoming himself to reading Poetry he became at length a very able Painter. After he had spent some time in France in thus employing his Talent, he passed the *Alpes* and continued for a while at *Milan*: There it was that he invented and drew in the ruins of an old Amphitheatre, A Dance of *Witches* which procured him so much reputation, that *Don Clavio* having bought it and shown it to *Cardinal Farnese*; the Cardinal was so taken with it, that he offered a very honourable Allowance to *Spranger*, to draw him to *Caprarole*, that his stately Palace there, might be adorned with so curious a pencil. But *Spranger* having a mind to see *Rome* steered his course thither, and not long after his arrival there was made Painter to the Pope, and had a sumptuous lodging assigned him in the *Belvedere* over the *Lancoon*: Being thus rushed to honour, he raised his mind to attempt something worthy of his fortune, and in this noble heat of Spirit, he painted that rare Piece of the last Judgment, upon a large Copper-plate of six foot in wideness, where there are five hundred figures perfectly diversified, and disposed after a most admirable Order and design. The Pope dying a little after this Piece was finished, it was placed near his Sepulchre for a perpetual ornament thereto, and to preserve the memory both of the Pope and of the Painter together: After this he went into the service of the Emperor *Maximilian the second*, and after his death, he was entertained by his Successor *Rodolphus*, and allowed an honourable Pension. While he was in this Emperors service he painted for him a curious Piece of *Mercury* introducing *Plyche* into the Council of the Gods: And another upon Copper representing *The City of Rome*, under the figure of a Woman with the *Tyber*, and upon the borders of the River, a *Wolf* giving suck to the two young twins *Remus* and *Romulus*. He had one extraordinary faculty, namely so retentive a Memory that it faithfully preserved the true Ideas of an object though he had but once beheld it, by means whereof though he had omitted to draw or design the rarities of Rome when he was there, yet he made use of several of them in embellishing his most magnificent Pieces: A certain Gentleman who had a great affection for a beautiful Lady that belonged to the Countess of *Arenbergh*, and being but seldom able to get a view of her, intreated him earnestly to draw her picture, which he did, after he had seen her but once, with such exactness that resembled every feature to the life, to the no small satisfaction of the admiring Lover. The Emperor keeping his Court at *Prague*, *Spranger* settled there also, and married a wife the daughter of a rich Merchant, hoping to have Children that might inherit the great wealth he got by his painting, thereupon he enlarged his House with a stately Front and designing it to be a place for entertainment of the Arts, he embellished the outside thereof and the Porch with divers great Figures as big as the life. The Emperor being jealous of his working for others, commanded him to paint for none but himself, and thereupon sent for him to his own Palace, where he took such extraordinary delight in the inimitable strokes of his pencil that he would stand by him sometimes for hours together, to see him paint; and to show how greatly he admired the Excellency of his Art, at a solemn Feast, in presence of his Courtiers he with his own hand presented him a Gold Chain and a Medall, and afterwards in a publick Assembly of the States of the Empire; honoured him and his Posterity with the Title of Nobility. Though his pieces are scarce any where to be seen but in the Emperors Closet, yet the ingenious *Goltzius* has graven and published divers of them in Prints, among others that incomparable piece of the Banquet of the Gods at the marriage of *Plyche*: And *Cupid* and *Plyche* out of *Apuleius*: After he had got permission in his old age to retire from Court he painted for a friend, of his an admirable piece of *Venus* and *Mercury* teaching *Cupid* to read. Having at length survived his wife and all his children, struck with excessive sorrow for their loss, and overwhelmed with age, he soon after gave up the Ghost and followed them to their long home.

## XX. Henry Cornelius Vroom

Was born at *Harlem* Anno Dom. 1565 travelling in his younger years to Italy, he was entertained at *Rome* in the family of the Cardinal d' *Medick*, where meeting with the famous *Paul Brill*, he made an extraordinary progress in painting, from *Rome* he went to *Venice* to paint the Gallies and maritime Coasts of that Countrey. Having been once in *Spain* and found there a good Market for some of his Pieces, he resolved to return there again with several of his Designs, and try his good fortune a second time; but in his Voyage there arose a furious Tempest which drove the ship he was in, on the Coast of *Portugall* and split her on the rocks, called *Los Balcones*, yet notwithstanding he escaped with five and twenty more though with great difficulty. Part of the Wrecks and goods was thrown up by the waves into an adjoining River, where certain Religious had a Convent near the Banks of the River, who coming to gather up the spoils and finding amongst the rest *Vroom's* Paintings, they were so much in admiration of the beauty of them, that they could not but bewail the misfortune of those that had lost so rich a Cargo, the pieces after they had opened them in their Hall, and dried, they hung them up there, to feast their eyes with the view of such delightful Objects. In the meane time these unfortunate persons that had lost their ship, had scrambled up to the Top of a dreadful Rock, where they were not only exposed to all the rigours and injuries of the weather, but in apparent danger to dy by famine; after they had been three days languishing for want of food, it was proposed by some amongst them to cast Lots, for one of the Company, to be made a Sacrifice to satisfy the hunger of the rest. *Vroom* abhorring such a piece of Barbarity and being more ingenious then the rest, advised them to have patience a little longer, and caused a Cloth to be hung up at the head of an Oar which they had saved, to implore the assistance of any that might happen to pass that way: These Fathers who had saved the Pictures discerning the Signal afar off, set out a Skiff to their relief: When they came to them and understood which of them 'twas, that had made, and was the Owner of those delicate Pictures they caressed him with all the Civilities and Courtesy imaginable, and after they had carried them to their Cloister and entertained them with such refreshments as were necessary, they conducted them to *Lisbon*, from thence *Vroom* went to *St. Ubes*, where being ready to embark for his own Countrey, he changed of a sudden his resolution, saying to the Seamen. That that ship would also be cast away, which accordingly hapned, just as it was entering into the *Texell*. During his abode at *St. Ubes* he painted amongst other things, the manner of his own Shipwreck, and the Coast where he was so near to have perished. After his Return into *Holland*, being taken notice of for his peculiar Fancy in making the Horrors of a Storm, and of Sea-fights, delightful and pleasant, as they were the Subjects of his Pencil, he was employ'd to draw those great Designs of the Engagement between the English Fleet and the Spanish Armado in the Year 1588; and the Victory which the former obtain'd over the latter, which was not only formidable for number, greatness, and variety of Ships, commanded by Captains of known Experience and Conduct, manned with great numbers of stout Soldiers, provided of all Necessaries for a long Expedition, and prepared with such cost and charges, that it might well seem invincible. The Grandeur of such a Subject excited the Ambition of this fine Artist to do something answerable, and indeed he has done the whole to admiration, in ten Pieces design'd for Tapistries, each containing what happen'd in the ten days which this bloody Conflict lasted. The fury of the Assaults, and those that are assailed; the lightning of the artificial Fires, and the thundering of the Cannon, Masts flying in Splinters, Ships on fire, sinking half burnt, the Terror of the soldiers, some perishing in the Sea, others amidst the Flames, the struggling of others to save themselves on Planks, or any thing they could come at, with a thousand different Objects, that both delight and terrifie together in the beholding, manifests that he was ignorant of nothing that was necessary to represent this dreadful Fight with all its becoming Circumstances. Besides what he was paid for this Piece of Work by others, he receiv'd 1000 Florins of the Lord Thomas Howard, our English Admiral. For the States of *Holland*, he painted the 7th day of this Engagement, which was the bloodiest; which Prince Maurice of *Nassau*, and *Justin de Nassau*, Admirals of *Holland* were so pleased with, that they set him to paint the States Fleet assisting at the Battle of *Newport*: *Vroom* represented it first of all moving with full Sails, in order of Battle towards the Coasts of *Flanders*; afterwards he shows it at Anchor in *Newport-Road*, firing with their Cannon furiously upon the Troops of the Arch-Duke. For this Piece he receiv'd



ved an ample Re-compence. After a long Life spent in these pleasant Employments, he died laden with Honour and Wealth.

### XXI. Adrian Brauwer.

Excelled all that ever was before him, in expressing several Comical and Extravagant Humors : Was a person of a jovial Disposition, much addicted to Sensuality and Debauchery. He seldom work'd but in a Tavern, where in the heat of Wine he invented things that gave a true Character of the wildness and frolicksome of his Temper ; yet with such curiosities and art, that caused admiration to the gravest and most judicious Painters. Having been robbed by certain Pirates on the Coast of Holland, and stripped of his Cloths, he got him a Suit at his Landing made of strong Canvas, upon which he painted several Flowers and Figures most ingeniously, after the manner of Indian Silks ; which some Ladies seeing, and taking it to be a rich sort of Silk, enquired up and down amongst the Mercers for some of the same sort, but to no purpose. Some few days after, Brauwer got upon the Stage in the Play-house at Amsterdam as soon as the Play was ended ; and there taking a wet Cloth in his hand, he wiped out before them all, the whole Painting, and by showing it was nothing but Canvas, undeceived them of their former pleasant mistake. Another time perceiving that his Friends slighted him for the meanness of his Habit, he ordered a rich Velvet Suit to be made him, such as the wealthy Merchants at Antwerp used to wear. A Cousin of his, that happen'd at that time to be upon his Marriage, finding him in so good an Equipage, invited him to grace the Wedding with his Company : Brauwer failed not to be there ; and when all the Company much commended the Bravery and Richness of his Apparel, he snatch'd up a Dish of Meat that stood upon the Table, and threw all the Sauce and Grease that was in it upon his Cloaths, saying in a great rage ; That it was more fit to bestow the Good Cheer on his Cloaths, since it was for their

sake, and not his own that he was invited : Giving them to understand by this action, though it was ridiculous and extravagant, that he despised them no less for their Ignorance and Folly, in making more account of the Shell than the Kernel ; and in measuring the inward Delights of men by the goodness of their Outside and Apparel. His Cloaths being thus smeared over with Grease, he threw them into the Fire, and was hurried away to the usual place of his resort, to smash his Pipe, and drink Brandy, which he was much addicted to. When he had by his continual Excess drained his Purse, and reduced himself to Extremity, he would draw a Design of some Drunken Person or other upon Paper, and send it to the Lovers of Art ; and if they did not send him the full Price he demanded, which was sometimes 100 Crowns, he would throw it into the Fire, and after that was burnt, set himself to make some other odd Fancy, until by this new Froic he had got his Demand. His Paintings were usually some Drunken Clown beaten by his Wife ; or a Sottish Fellow with Pot in Hand, smoking Tobacco. Sometimes a Knot of Sharpers playing at Cards or Dice : Some Young Prodigal endeavouring to decoy a simple Wench : Or a Drunken Quarrel : So that as Rubens and Vandike were in his time esteemed the best for Grave and Magnificent Designs, so was he for such like facetious Humors, which though they are not so powerful to excite Laughter, as the Picture of the Old Woman which Zeuxis painted was to him, who as Plutarch relates, beholding his Workmanship, and the Comical Figure it made, fell into such an excessive fit of Laughing that it suffocated his Spirit, and killed him, yet the very sight of them may serve for a good Antidote against Melancholy. He died at Antwerp in the 30th year of his Age, overwhelm'd with his Intemperance, and so poor, that his Friends were fain to beg for wherewithal to pay the Charges of his Funeral ; although had he been a sober and discreet person, he might have attained to great Wealth by his Pencil, his Works were so much esteemed.

E I N I S I





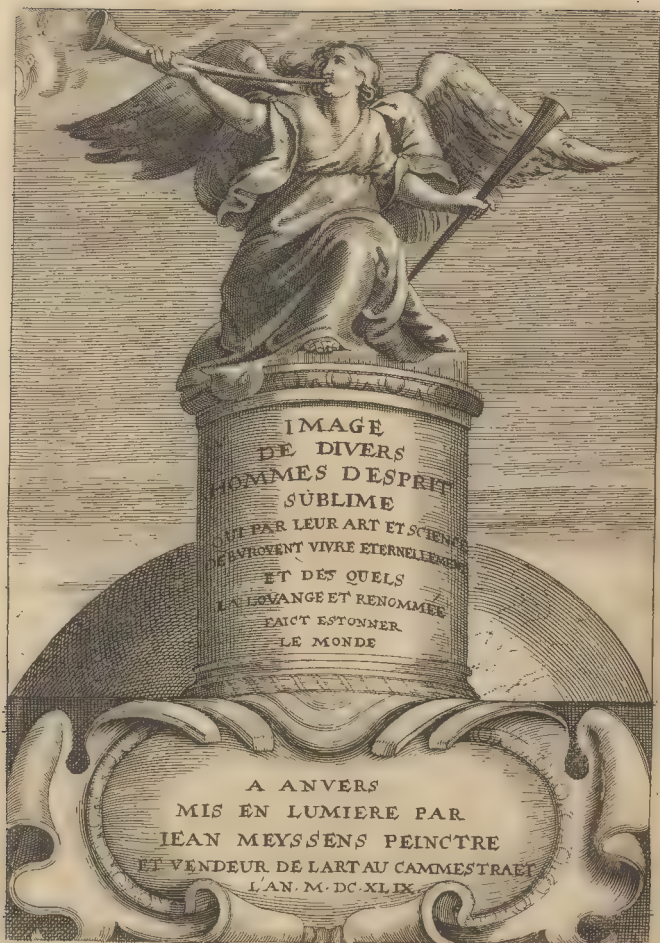
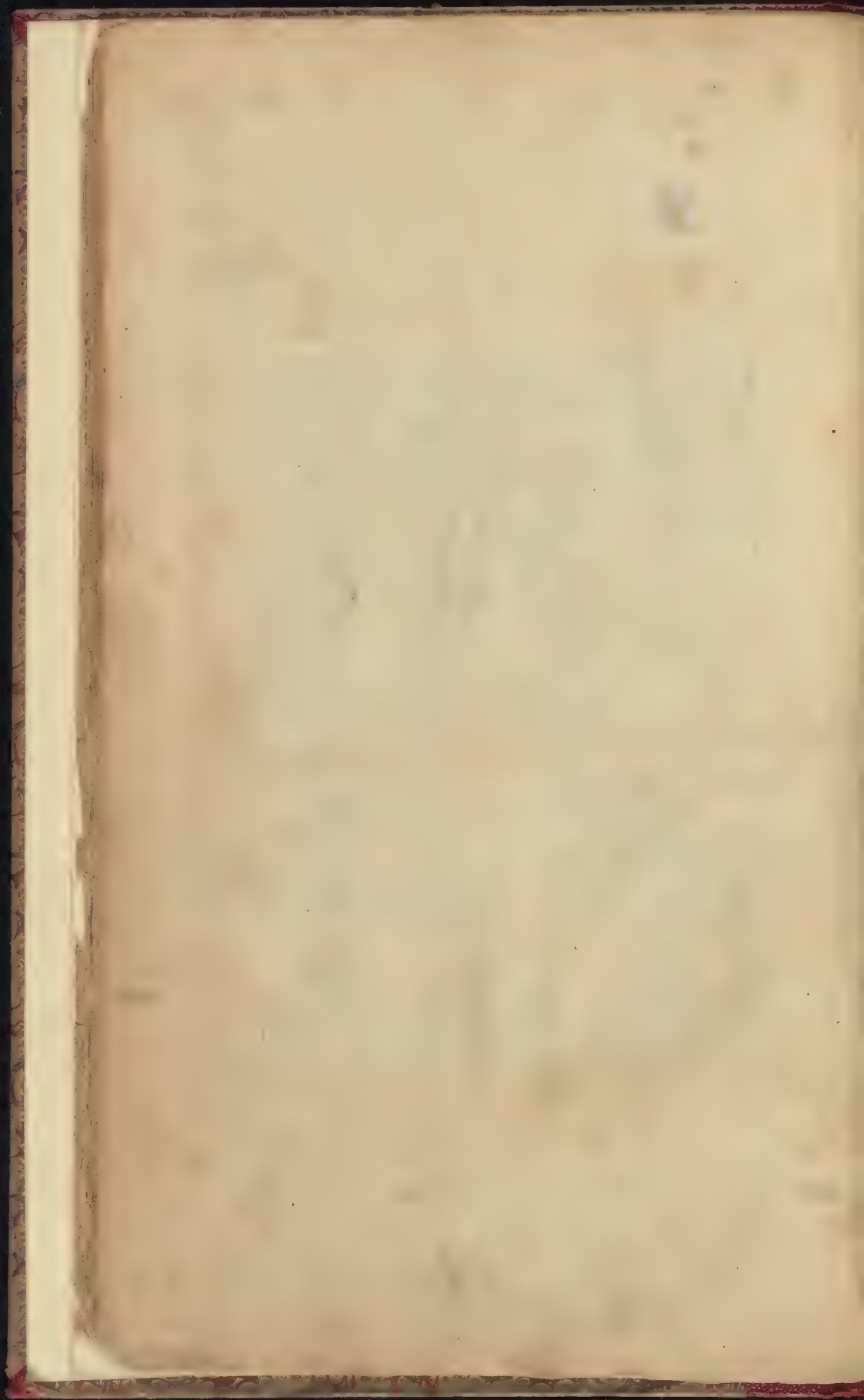


IMAGE  
DE DIVERS  
HOMMES D'ESPRIT  
SUBLIME  
QUI PAR LEUR ART ET SCIENCE  
DEVOIENT VIVRE ETERNELLEMENT  
ET DES QUELS  
LA LOUANGE ET RENOMMEE  
FAIT ESTONNER  
LE MONDE

A ANVERS  
MIS EN LUMIERE PAR  
JEAN MEYSSENS PEINTRE  
ET VENDEUR DE L'ART AU CAMMESTRAET  
L'AN. M. DC. XLIX



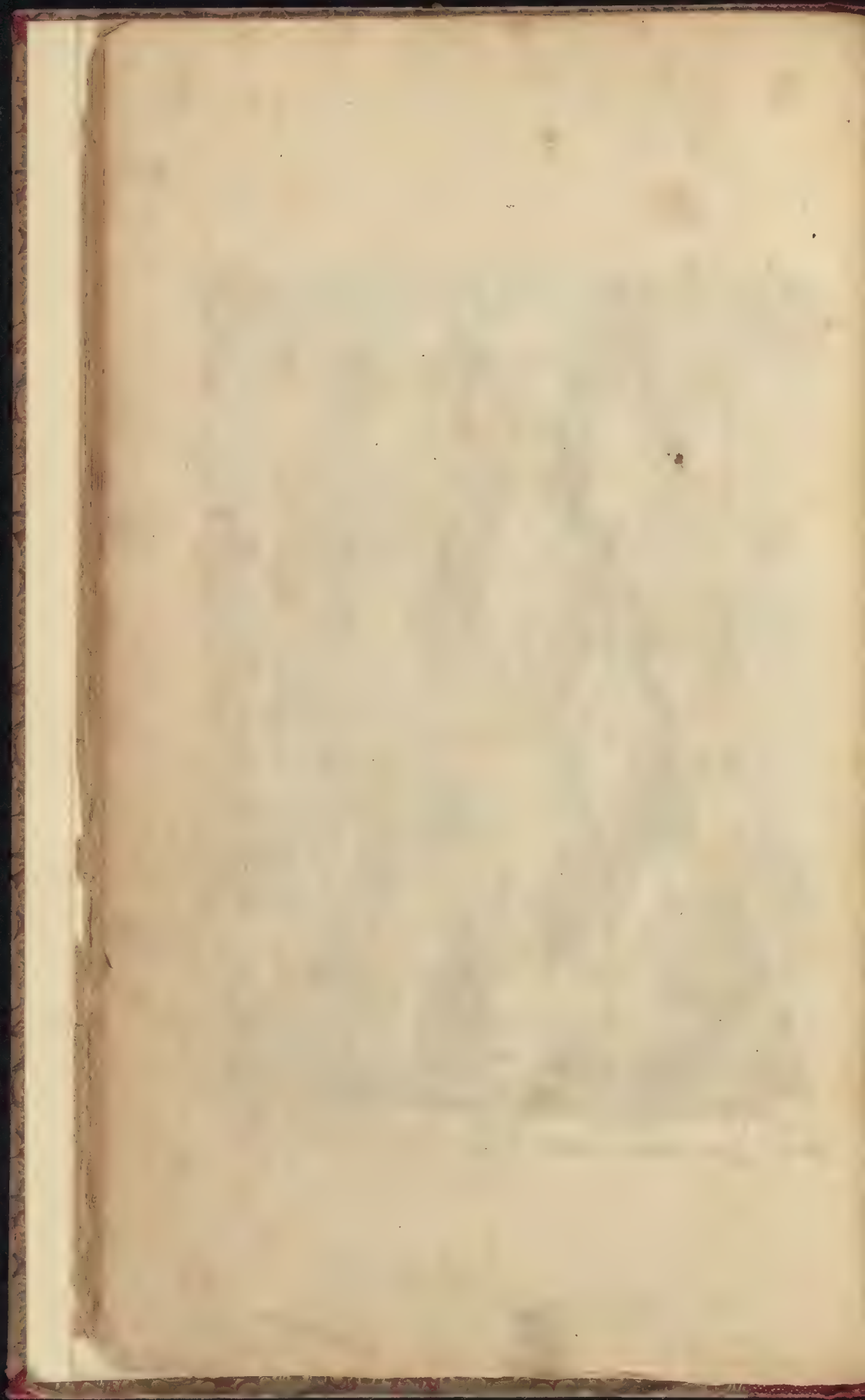


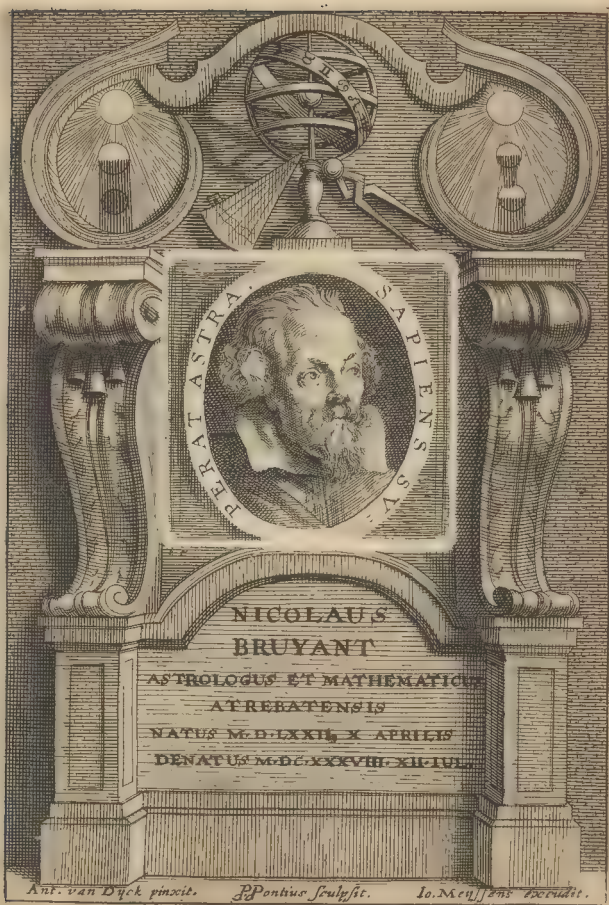


Orbis Roma caput bellorum turbine quondam  
Obruta cur fremitu Martis amica fuit:

Ast ubi multiplicis sese dedit Artis  
Celsa Triumphatrix se super astra tulit.

















Obijt Brugis, ibidem in cathedrali basilica conditus.

2.



2 IOANNES. AB EYCK, PICTOR.

Ille ego, qui latus oleo de semine lini  
 Expresso docui princeps miscere colores,  
 Huberto cum fratre. Novum stupuere repertum.  
 Atque ipsi ignotum quondam fortassis Apelli.  
 Florentes opibus Brugæ: mox nostra per omnem  
 Diffundi latè probitas non abnuat orbem.

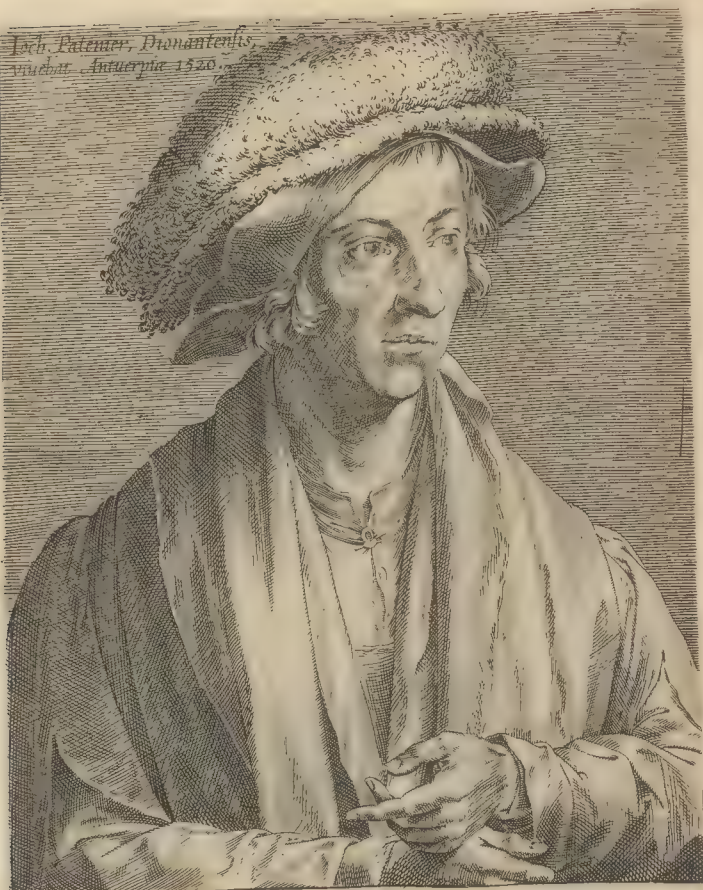
Th. Galle excud.

Dominicus Langsonius.





Loch. Patenier, Dionantensis  
vixit. Antuerpia 1520.



8 IOACHIMO DIONĀTENSIS, PICTORI.

Has inter omnes nulla quod viuacius,  
Ioachime, imago cernitur  
Expressa, quam vultus tu; non hinc modo  
Factum est quod illam Curij  
In æra dextra incidit, alteram sibi  
Quæ non timet nunc æmulam:

Sed quod tuam Durerus admirans manum,  
Dum rura pingis, et cascas,  
Olim exaravit in palimpsesto tuos  
Vultus athena cuspide:  
Quas æmulatus lineas, se Curtius,  
Nedum præiit ceteros.

17. gale. excud.

Don. Lampugnus.





Obijt Antuerpia in patria circa an. 1540.

II



II IOANNI HOLLANDO: PICTORI.

Propria Belgarum laus est bene pingere rura;  
 Ausoniorum, homines pingere, suos deos.  
 Nec mirum: in capite Ausonius, sed Belga cerebrum  
 Non temere in gnaua fertur habere manu.  
 Placuit ergo manus Jani bene pingere rura;  
 Quam caput, aut homines, aut male scire deos.

Dom. Lampsonius





Obijt Antuerpia circa an. 1560.



13. MATTHIAE COCO, ANTVERPIANO,  
PICTORI, HIERONYMI FRATRI.

Tu quoque, Matthia, sic pingere rura sciebas,  
Ut tibi vix dederint tempora nostra parem.  
Ergo, quod artifices inter spectaris et ipse,  
Quos immortalis Belgica laude colit;  
Non in te pietas tantum fraterna, sed arti  
Efficit, et merito laus tribuenda tuae.

Th. Galle excud.

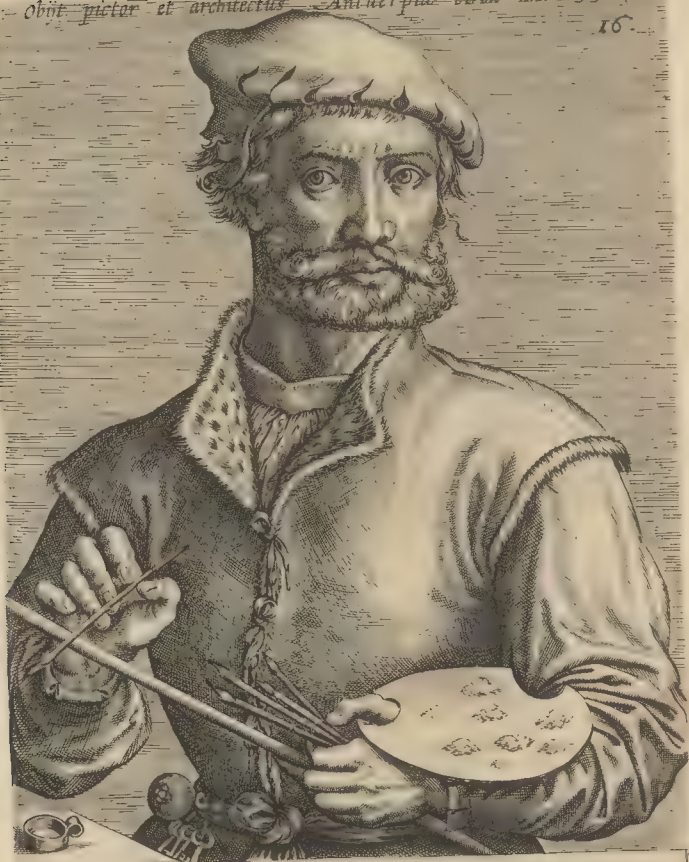
Dom. Lampsonius.





Obiit pictor et architectus Antuerpia circa an. 1550.

16



16 PETRO COECKE, ALOSTANO, PICTORI.

Pictor eras, nec eras tantum, Petre, pictor, Alostum  
Qui facis hac Orbi notius arte tuum:  
Multa sed accessit multo ars tibi parta labore,  
Cuius opus pulchras edificare domos.  
† Serlius hanc Italos: tu, Serli deinde bilinguis  
Interpres, Belgas, Francigenasque doces.

Th. Galle excudit

† Sebastianus Serlius scriptor Italici de Architectura.







20 GVILIELMO CAIO, BREDANO,  
PICTORI .

Quas hominum facies, vt eos te cernere credas,  
Expressit Caij pingere docta manus,  
(Si tamen excipias vnum, me iudice, †Morum)  
Culpari Belgæ nullius arte timent:

† Antonius Morus Ultraiectinus,  
Philippi II. Hisp. Regis pictor.





Vixit et obiit Bruxellis circa an. 1560.



21 LVCAE GASSELIO HELMONTANO  
PICTORI.

Salve omnes, Luca, ante alios carissime quondam,  
Nec leuius proprio culte parente mihi.  
Quippe mihi primus graphices datus auctor amanda,  
Dum pingis doctâ rurâ casaque manu.  
Pâr arti probitasque tuæ, candorque, bonorum  
Et quicquid mentes ducere amore potest.  
Ergo fama tuæ virtutis, et artis in ævum  
Vuat, vtroque mihi nomine amate senex.







23 CORNELIUS DE BIE

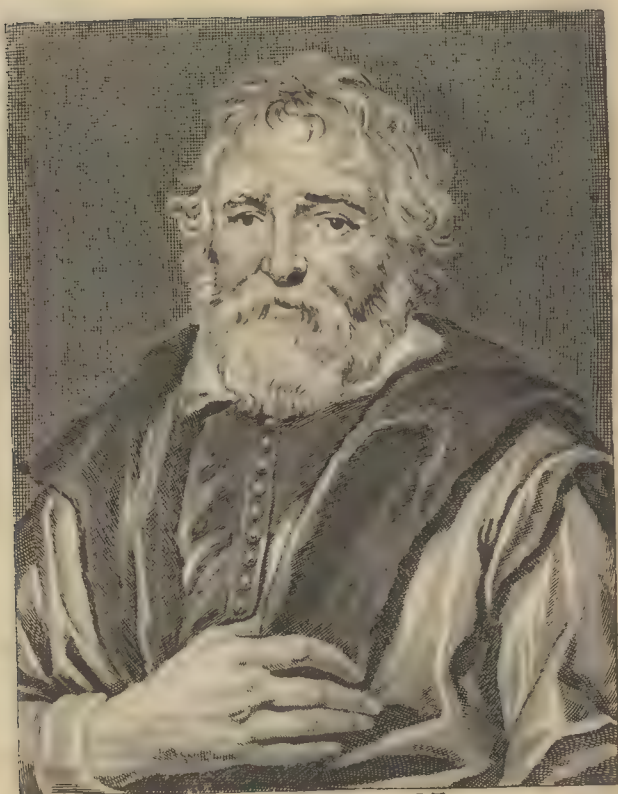
*Né dans la ville de Lyere lan 1627. le x. de fevrier. Notaire, Procureur et  
Greffier de l'Audience Militair dans laditte ville. Auteur de ce liure.*

*E. Quellinus pinxit*

*J. de Waele excudit*







25 ADAM VAN OORT

*Fut un peintre renommé, en magnifiques ordonnances, ce qu'on peut voir par diverses  
œuvres qu'on trouve entre les mains des amateurs, il eut son père pour son  
maître, nommé Lambert van oort, il est né en Anvers l'an 1557 et il y mourut l'an 1621.*

*L. de laune delinavit.*

*Hend. J. J. sculp.*

*Is. de laune excudit.*







### 30 PETRUS PAULUS RUBENS

Tres renommé, mais encore plus noble par les rares dons de la nature il étoit pourveu. car cest lui pour qui toutes arts libéraux. ont employez toutes leur science pour amasser en lui le plus haut de leur pouvoir. certe la peinture ayant fait un compact avec la sagesse pour promulguer ses leuanges par tout l'univers n'a point manquée en son intention. mais l'Eloquence accompagnée de la Dignité et Richesse. la tellement adornee. que le Roy d'Espagne, le Roy de France, et le Roy d'Angleterre, en temoignage de ses merites, lui ont fait l'honneur de leur ordres de Chevalerie. Aussi est la ville de ceste heureuse na-  
tiste. le 28. de Juin. 1577. au si du déplorable iour de son trépas. l'an 1640. le 7. de Mai. 1640.







<sup>33</sup> ANTHOINE VAN DYCK CHEVALLIER DU ROY D'ANGLETERRE

Est né à Anvers l'an 1599. le 22. du mois de mars, a esté le vray Phoenix de nostre siècle. on voit par tout de ses merveilles soit en pourtraicts ou en tableaux, dont il a monstre son esprit divin, c'est dommage que la mort nous a ravij d'un tel miracle de la nature en un si bas age, il mourut à Londres l'an 1641.

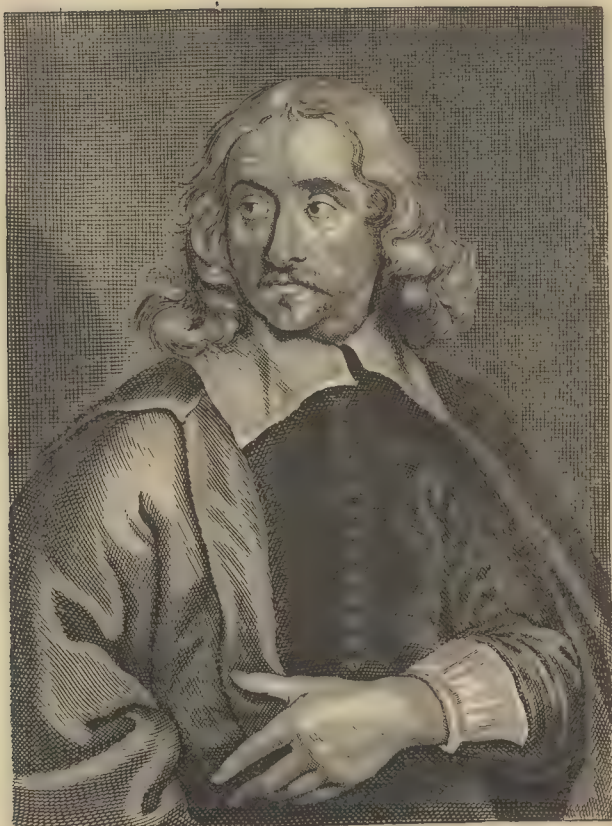
Ant. van Dyck pinxit.

Paul. Pontius sculpsit.

Jo. Mesffons excudit.







35 ADRIAN VAN UTRECHT

Ne en Anvers, lan 1599 le 12.<sup>e</sup> de Janvier, il est yn peintre fort renommé per tout, son  
exercice est en fructs, animaux, mortes, et vifs, admirablement, principalement les  
paulx, auec les Indes, et autres oisauz, on voit de ses auures aupres l'Empereur, le Roy de  
Espagne, et plusieurs autres grandes princes et au pais d'Hollande, il at esté en France, Prusse,  
Italie, et en Allemagne, et vifs tant en la ville d'Anvers.







37

JEAN GUILLAUME BAUR

Natif de Strasbourg, il fit merveille en la miniature il a demeuré à Rome chez le Duc de Bracciano, l'an 1637 il est allé à Venise et de là il est venu vers l'Empereur d'Allemagne Ferdinand, à Vienne, tant son peintre, mort l'an 1640.

Le. Guillaume Bauur dessiné

L. Moy. enlevé et excusé.







45

DAVID TENIERS SENIOR.

*Nasquit a. Anvers lan 1582. ou ayant appris l'art de peinture sous PP. Rubens. et Adam Elsh etc.  
devint Maystre tres excelent et renommé en toutes sortes de grandes. et petites figures. et  
paysages. et mourut lan 1649.*

*P. V. N. pinxit*

*P. V. Leestbetton. fecit*







48 PIERRE FRANCHOYS.

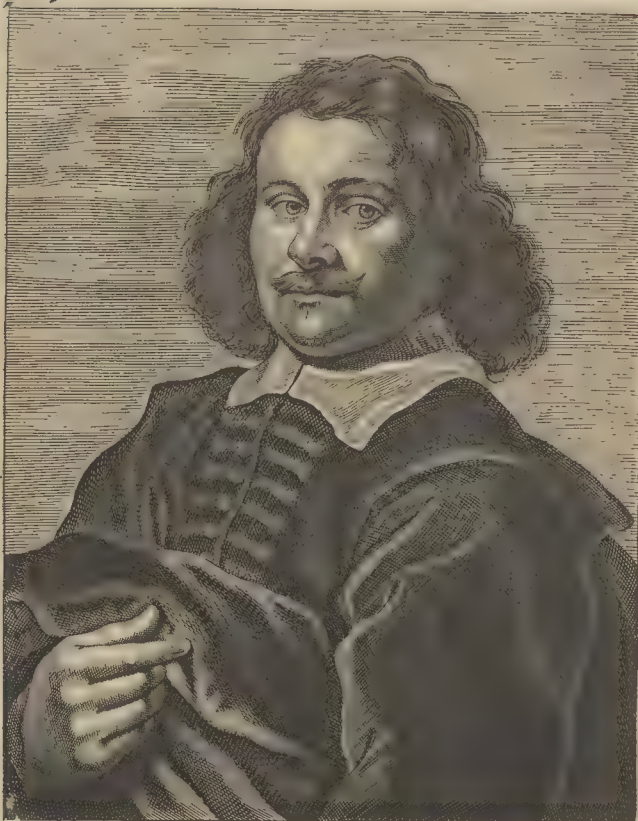
*Il estoit fort bon peintre natif de Malines, et mourut le 11. d'Aoust l'an 1694*

*Lucas Franchois pinxit*

*C. Waumans sculp*







49 JEAN BOTH

Bon painctre en paiffages bien ordonnées, a la veue bien douces,  
 les devants fort et bien coulérées garnies des figures, et ani-  
 maux bien entendues, se tient maintenant a Virechi ville de fa naiffance.

*Abt. Willers pinxit.*

*C. W. ammens sculpsit.*

*I. Meuffens excudit.*





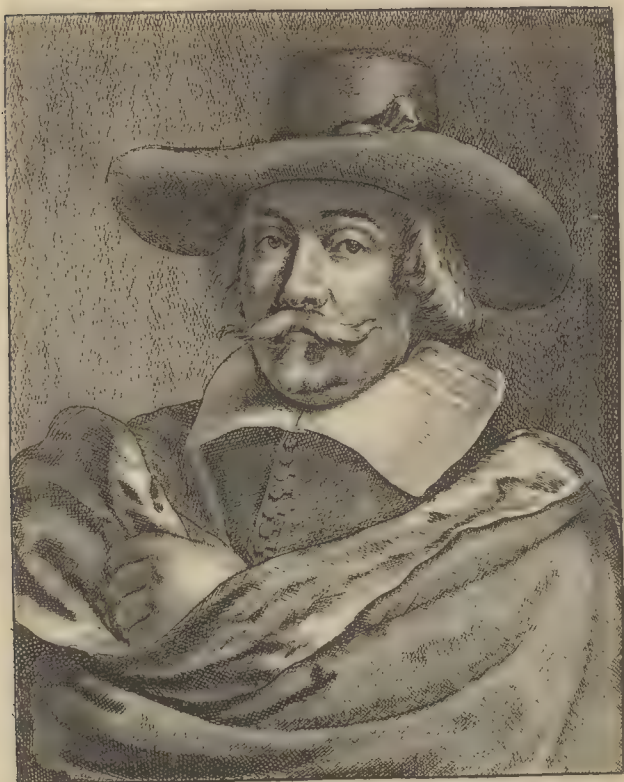


56 PETRVS SNAYERS

Néquit en Anvers l'an 1593, très bon Peintre de portraits, en fines en grand et petite forme extrêmement bien renommé : qu'il fut Peintre de l'Archiduc Albert et Louise sa femme, Domestique de son Altesse le Prince Cardinal d'Espagne et des plus autres Princes Sec. Lez : tant à Bruxelles  
 D. de Heu fecit. par G. de Heu fecit.







57 **LACOBVS VAN ES**

*Peintre. Excellent en fruits, poissons, oiseaux et fleurs, les  
quelles il fait extrêmement bien au naturel il aime à travailler  
et à l'antique.*

*Peintre. Excellent en fruits et en fleurs.*

*W. Hollar fecit*







71 PIERRE DANCKERSE DE RY.  
*Né à Amsterdam l'an 1605. Peintre en pourtraict de Sa Maj.<sup>te</sup>  
 Vlădislaus xv. du nom Roy de Pologne, et Swede, etc.*

*Petr. Danckerse de Ry pinxit.*

*Jouan Meyssens excudit.*







75 PIERRE VAN LINT.

Travailloit en grand et en petit aux pourtraytures, en Histoires tant spirituelles que profanes. Il a serui de Peintre au Cardinal Geusfius, Doyen, et Euesque d'Osie, par l'espace de sept ans, comme aussy a d'autres grands Seigneurs. Il peinct a l'huile et a la detrempe, selon qu'il a faict en la Chapelle de Sainte Croix en l'Eglise de la Madona del Popolo a Rome. Il at aussy fait trois tables d'autel a Osie. Il fere a present de ses pieces le Roy de Dannemarc. Il naquit l'an 1609. commença son stile l'an 1619. en Anvers, lieu de sa naissance. ou il reside a present.

Peint par son

T. J. T. de J. de J.

T. J. T. de J. de J.







83 PETRVS MEERTE  
Pictor Bruccellensis

*Van der Meulen sculp.*



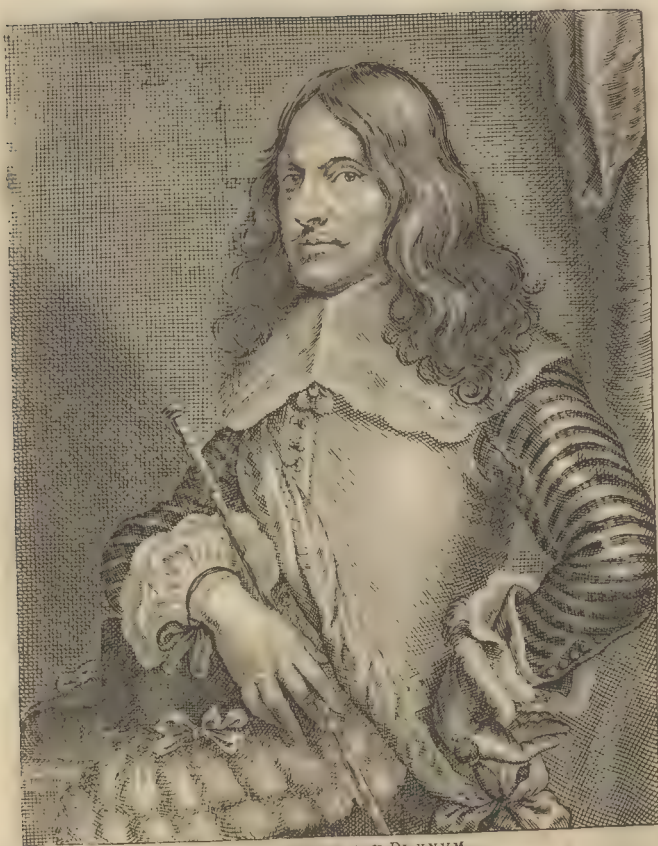


87 CAROLVS VAN SAVOYEN,  
*Peintre extraordinaire en petites figures principalement  
 en nues grandement estimez Nasquit dans la Ville  
 d'Anvers demeurant en Hollande .*

*C. van Savoyen fecit aqua forti*







92 JEAN BAPTISTE VAN DEYNUM.

Est né d'Anvers, en l'an 1620. fait extrêmement bien des petites portraits, passages et autres figures en miniature, et capitain d'une Compagnie de bourgeois dans la ville d'Anvers, en l'an 1651.

Wauvres scul.

J. B. van Deynum pinxit



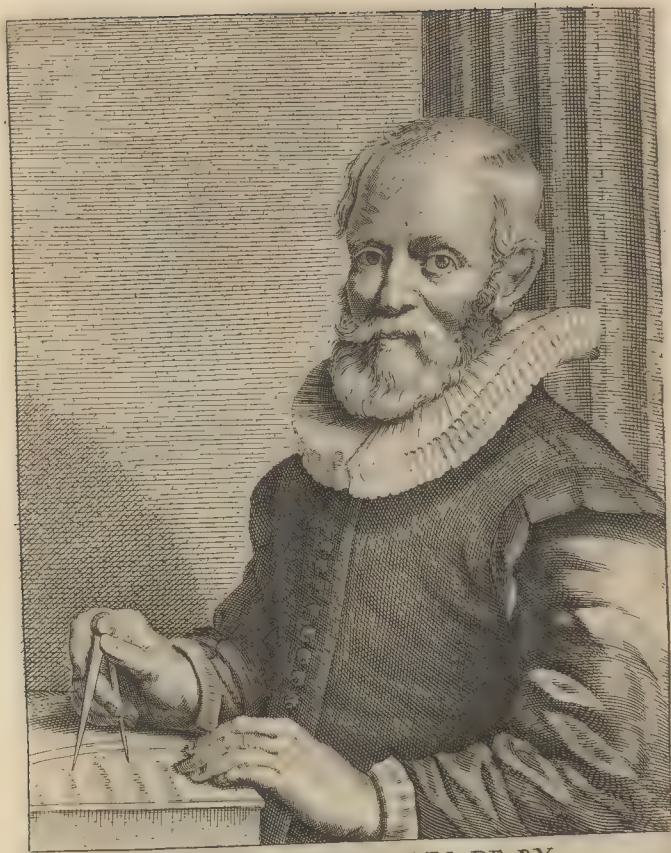




*P. Boutracé junior fecit*

95 Simon Vouët.





# 99 CORNEILLE DANCKERTS DE RY

Fut né à Amsterdam l'an 1561. mourut 1634. âgé de 73 ans. a été environ 20 ans maître maçon et Architecte de cette  
 tant renommée Ville où vint en la place du feu son Père du mesme nom qui avoit en son vivant sauy la Ville  
 dans ceste mesme charge il a fait un grand nombre de grands et signales bastiments (parce que l'ingénieur  
 sement de la Ville se fit en son temps) il a fait la nouvelle porte de Haerlem. les trois nouvelles Eglises de Bourgo  
 de marchants. et innombrables ouvrages appartenants à l'ornement de ceste Ville. il trouva par grande  
 experience l'invention de bastir des ponts de pierre sans retraindre le cours de l'eau sur des grandes Rivières  
 comme il en fit la preuve l'an 1632 par dessus la Rivière d'Amstel large de 200 pieds ayant 7. arcq.  
 Pet. Danckerts de Ry del. Est. de Telle sculpsit. Jo. Meijf. fecit. excudit.







100 CORNEILLE CORT

Engraveur admissible, natif de Hornes en Hollande en l'an 1576, il a demeuré long  
 temps en Italie faisant beaucoup de ses œuvres pour Raphaël d'Urbin Titien et plusieurs  
 autres, il mourut à Rome, en l'an 1578.  
 Paris, vendue par le sieur de la Roche.

I Messieurs excusés.







101 THEODOR CORENHERT

A. été un tres excellent graveur il a mis en lumiere plusieurs oeuvres de  
 Martin Hemskercq. et plusieurs aultres. il estoit fort bon poëte. natif d'Am-  
 sterdam l'an 1622. et mourut à Dergouic. en l'an 1690.

De vande steen sculpteur. l'Am. hollandais delin.

r. Meulder. excudit.





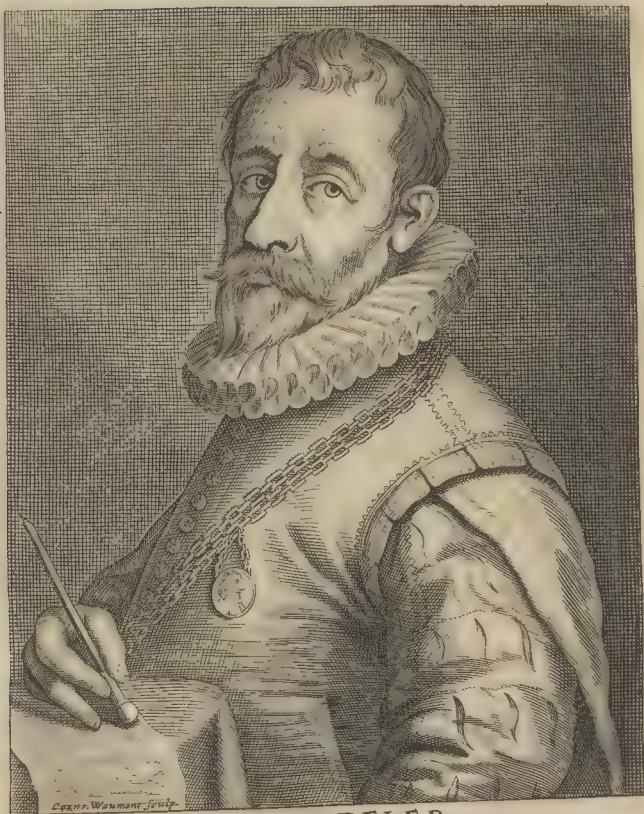
702 HENRI DE KEYSER

Architecte de la ville d'Amsterdam, il étoit un de meilleurs sculpteurs d'Hollande, qu'on peut voir par le tombeau du prince d'Orange, qu'il a fait à Delft, et le maïson de la ville. le tour de sa naissance fut en l'an 1565, le 15 de may, dans la ville d'Vreécht, et il mourut à Amsterdam l'an 1621, le 15 de may.

J. Meyssens, fecit, excudit.





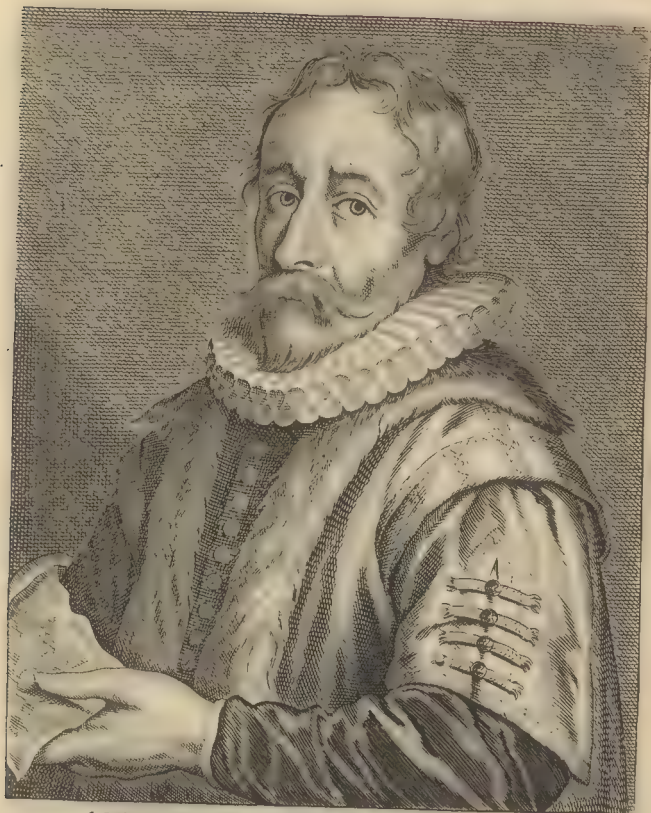


103 JEAN SADELER

103 JEAN SADELER  
Très excellent graveur, natif de Bruxelles en brabant lan 1550. il est este premierement  
dans/juques en fer, mais ayant l'esprit plus eleve, il s'est addonne a la gravure, ou l'on luy a  
mis le plus grande docteur et subtilite du burin: la quelle il a acquisse par luy  
mesme par une grande diligence, peignant les piecres qu'il a fait par Martin de Vecet  
plusieurs autres. lan 1588 il est alle demeurer a Francfort, et de la a lemanichon en  
Baviere, ou le Duc luy a fait present d'une chaise d'or avec un madaille, et en lan 1595.  
il est alle prendre sa demeure a Vienne ou il mourut de la chaude fièvre lan 1600. Lesquels



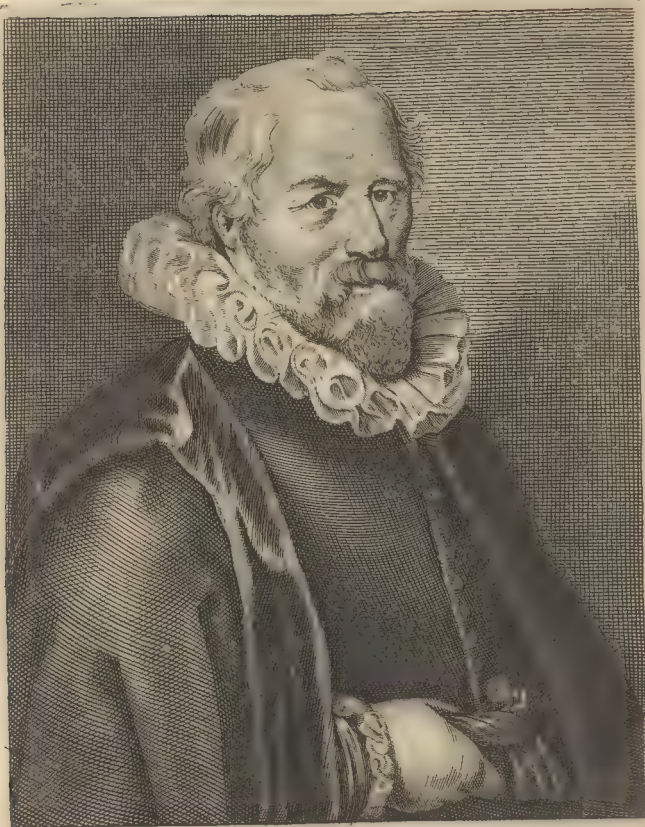




104 RAPHAEL SADELER

104 RAPHAEL SADELER  
Excellent engraveur natif de Bruxelles en Drabant, lan 1555, il a eslé premierement  
dameisquieur en ferret apres il s'est addonné aussi à la gravure suivant l'exemple de son  
frere Jean en la quelle il a si bien profité qu'il s'est parvenu à la plus haute degre de la  
delicatesse, come on voit vers en ses oeuvres, principalement les saintes de Baviers  
et quelque livres de Porcetti qu'il a fait avec son frere Jean, avec qui il s'est enu-  
meuré à Munichen en Baviere, et de là à Venise où il mourut, il a esté pour quelques temps peintre  
Ces. Wauwiche del. H. N. M. del.





105 **IACOBUS MATHAM.**

*Beau fils de Henri Goltz, fut né a Harlem l'an 1571. le 15<sup>d</sup> Octob.  
mourut 1631. le 20. Janvier.*

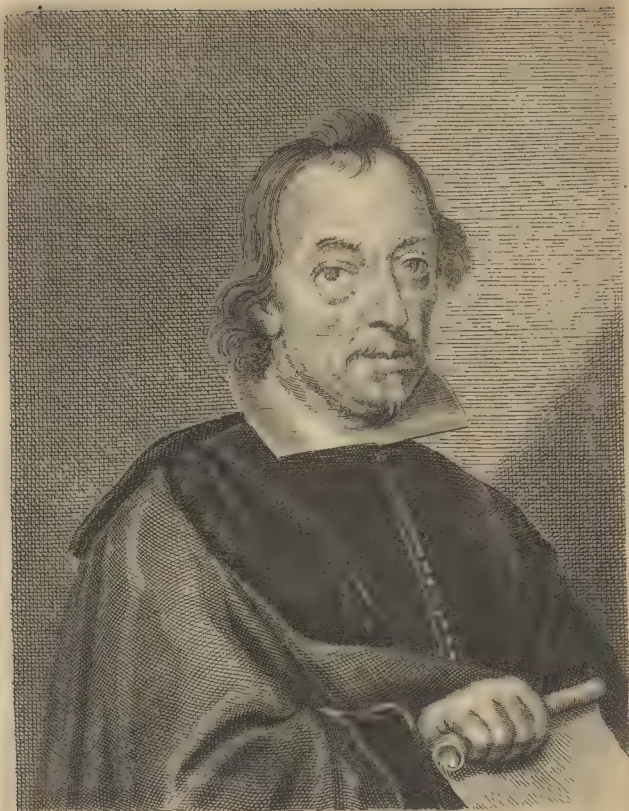
*Ant' vander Does sculp.*

*P. Soutman pinx.*

*J. Meyssens excud*







106

IACQVE VRANQVART.

*Ateus sa residence a Bruxelles et en son temps fut Archetecte  
du Serenissime Archiduc Albert d'Austrice et Ingemeur ordinaire  
de Bruxelles pour le service de sa M<sup>ajeste</sup>.*

*Ioan. Meyssens exc.*







107 AGIDIVS SADELER

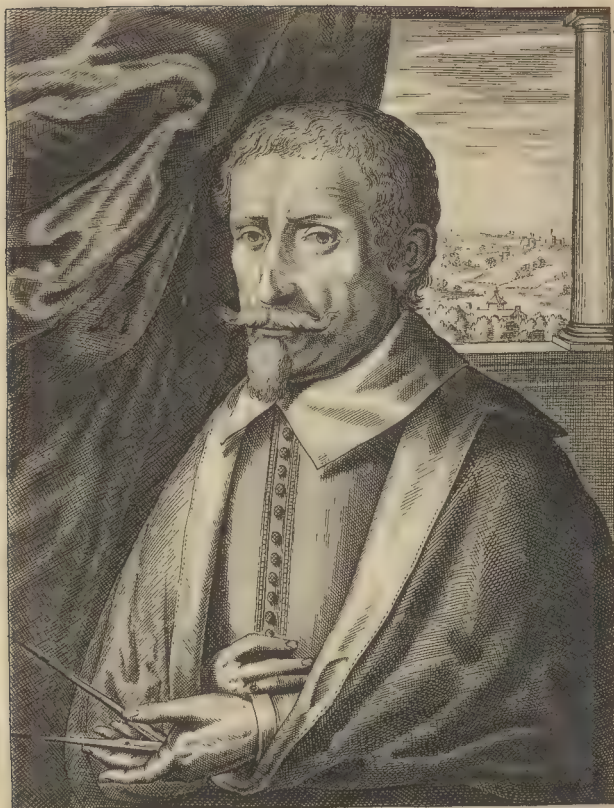
Un de premiers graveurs de toute le monde, il est né en Anvers l'an 1570. il a appris son art chez ses oncles  
 Jan et Raphael Sadeler, mais il les a surpassés tant ainsi qu'il fut réputé digne d'être tenu engraveur de trois  
 Empereurs d'Allemagne de suite, à savoir Rudesloph, Matthias, et Ferdinand le quinquiesme de ce nom.  
 L'emplart de la gravure a tribué quelque faveur au desaut de celle a laquelle celui qui par des lues coups, les autres  
 le trouvant capable non seulement à la plus haute grandesse du burin mais à la plus grande subtilité et  
 délicatesse aux ordonnances, et pourtraicts les quelz il a si bien fait qu'il est impossible de les aquarel  
 avec son enseignement ilz qu'elle il a le plus souvent peint et designé au naturel de vant les  
 engraveurs, il demore à Prague en Bohême ou il mourut. l'an 1623.

Agidius Sadeler pinxit.

Pet. de lode jussit.

Is. Moxson excudit.





108 HENRICVS HONDIUS.

Engoumeur, et tres bon Desseigneur Natif de Dussel en Brabant l'an 1573. de Noble  
 Origine il at appris a desseigner chez Ioanner Wierox, il excerceoit aussi en Orpherie,  
 mais il fut tout iour plus incliné à la gravure, il at aussi appris la Mathématique, la Geo-  
 metrie, Perspective, Architecture, et Fortification, chez le Vieux Jean Vredeman Vriese, et  
 aupres Samuel Mârelay homme sans paral, qui il a tout bien experimentez monstrant  
 par les cartes, q'on voit de luy, en si tanfres, maintenant il demeure en la Haye.  
 Henricus Hondius delincauit. Prodrus Boitius fecit. Ioan. Meerman excudit.







109

PETRUS DE IODE

A esté tres bon engravéur, et desseigneur tres illustre; il a faict plusieurs  
chefs des ouvrages, long temps demeure a Rome, et en l'an 1601. retournoit  
en Anvers, ville de sa naissance. ayant eu pour maistre Henri Goltz. il  
mourut. l'an 1634. Le 3<sup>e</sup> d'apoust. de 1634. Mev. de la ville.

de Ferdinand pinxit

P de Iode pinxit sculpsit.

de Mev. de la ville.







110 PAULUS DU PONT

Graveur admirable en taille douce, natif d'Anvers l'an 1603, il a faict  
 son apprentissage chez Lucas Vostermans, et a demeure aupres Mons.  
 Rubens, où il a faict quantité de chefs d'œuvres: ainsi pour Mons.  
 van Dyck, comme on voit par ses œuvres. P. de laide, sculpsit.





III LUCAS FAYDHERBE

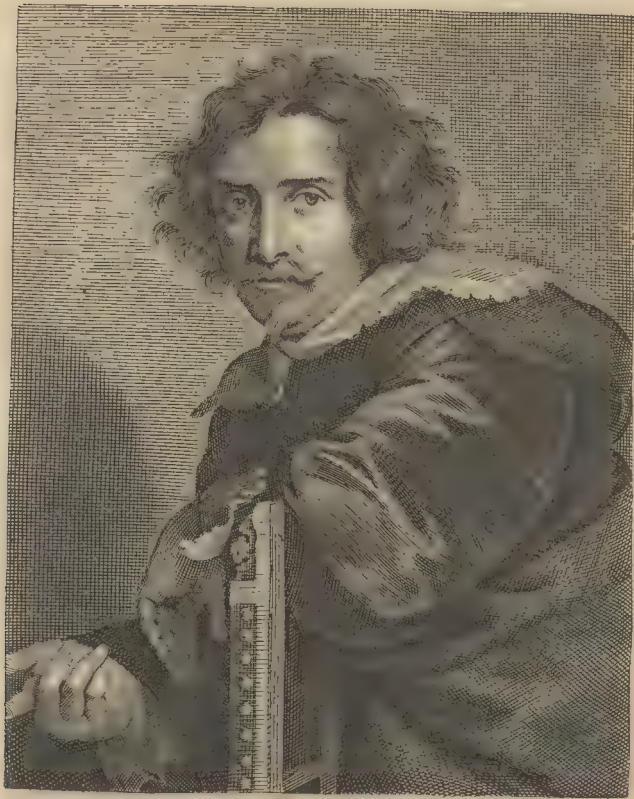
Statuaire et Architecte très renommé pour son grand esprit, il a été disciple du  
Noble peintre Pier Paul Rubens, demeurant à Malines Ville de sa Naissance.

à l'œuvre parait

Par J. de la Haye







112 PETRUS DE IODE

Le ieusne, natif d'Anvers en lan 1606, le 22<sup>me</sup> de novembre, il at appris  
chez son pere, et il est devenu un graveur fort delicat, il at gte avec son  
pere quelque temps a Paris, pour engraver quelques pieces pour Mons<sup>r</sup> Bon  
enfant et S.<sup>r</sup> L'Image, on trouve plusieurs de ses estampes en lumiere, il se tient en Anvers

The Willemotte pinxit.

Petrus de Iode sculpsit.

Jo. Monfins excudit.



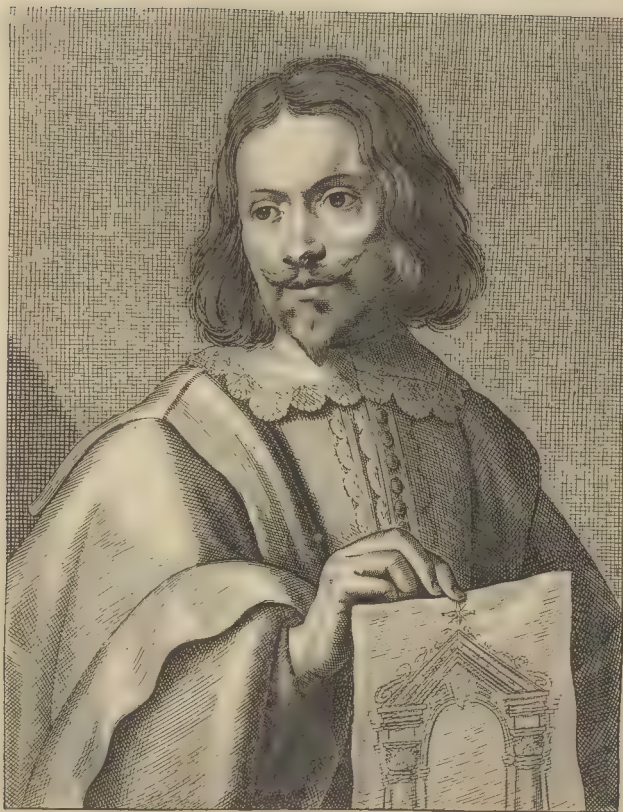




113 IACQ. CALLOT

Gentilhomme brevais fut né en la ville de Nancy en l'an 1594. de son commencement estoit guerrier mais  
 voyant qu'il ne sauroit faire promptement cette science, se mit à travailler à l'eau forte en quelle il  
 se rendit si extrême, qu'il eut un merveille de le voir en ceste, son grand esprit pour le dessin, que  
 la grande marche de Florence, les miseres de la guerre, et quantité d'autres, il mourut en la ville de  
 Nancy l'an 1635 le 27 de mars. May ne delin. A. M. de l'ulphi. L. M. de l'ulphi.





114 LEO VAN HEIL

*saict bien en illuminature des fleurs et mouches et autres petites animaux  
au naturel, sentend fort bien en l'Architecture et batiments de maisons et  
en perspectives est ne a Brusselles lan 1603.*

*Le Bapt van Heil pinxit*

*Brad Battute sculpsit*

*Lo. Meysser excudit.*





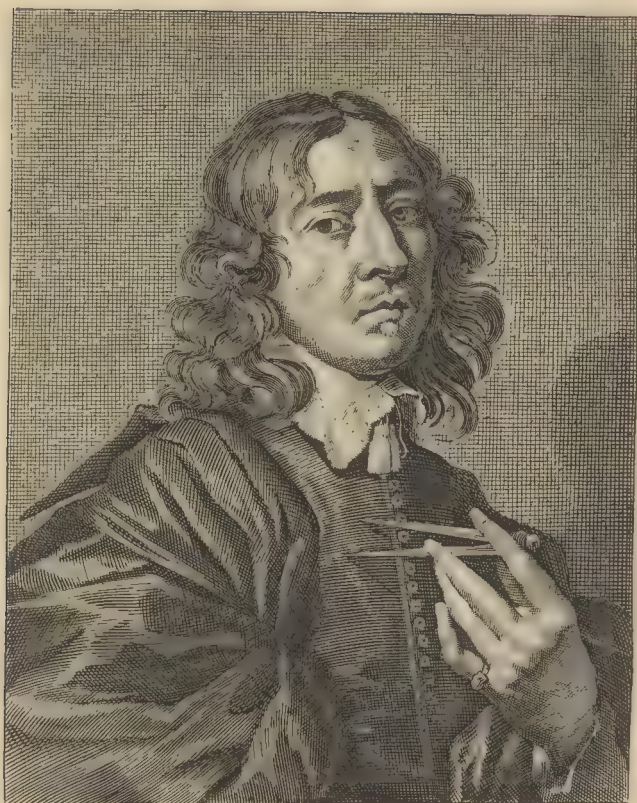


115 PETRVS VERBRUGGHEN  
*Sculpteur d'images tres renomé demeurant en Anvers ville de sa naissance.*

*E. Quilbès fecit.*







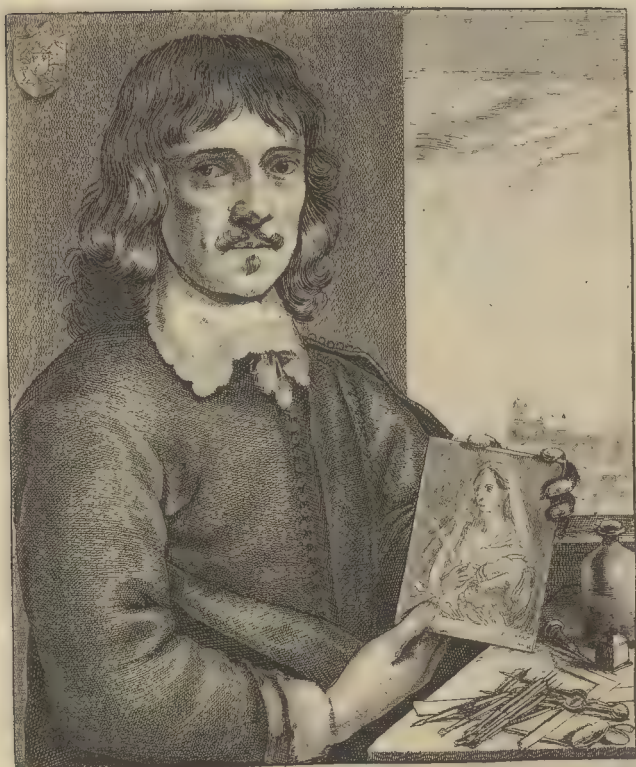
116

SIMON BOSBOOM

Natif d'Emden en l'ân 1614 fut bon Architect et tailleur de pierre  
il at este employé au service du trèsillustre Prince Electeur de Brandebourg

Nécess de Hat. Steenke pinxit. Petrus de Iede sculp. Jean. Albrecht. excudit.





117 WENCESLAUS HOLLAR

*C gentilhomme ne a Prage l'an 1577. a esté de nature fort inclin p<sup>r</sup> l'art de menibure principa-  
lement pour esclaireir, mais beaucoup retardé par son pere, l'an 1617, il est party de Prage ayant  
demeuré en divers lieux en Allemagne il s'est addonné pour peu de temps a esclaireir et appliquer  
leau forte, estant party de Coloyne avec le Comte d'Arondel vers Vienne et d'elle par Prage  
vers l'Angleterre, ou ayant esté serviteur domestique du Duc de Lorch, il s'est retiré de la a cause  
de la guerre a Anvers ou il reside encorés.*

*In. Marcq'sons pinxit et excudit.*





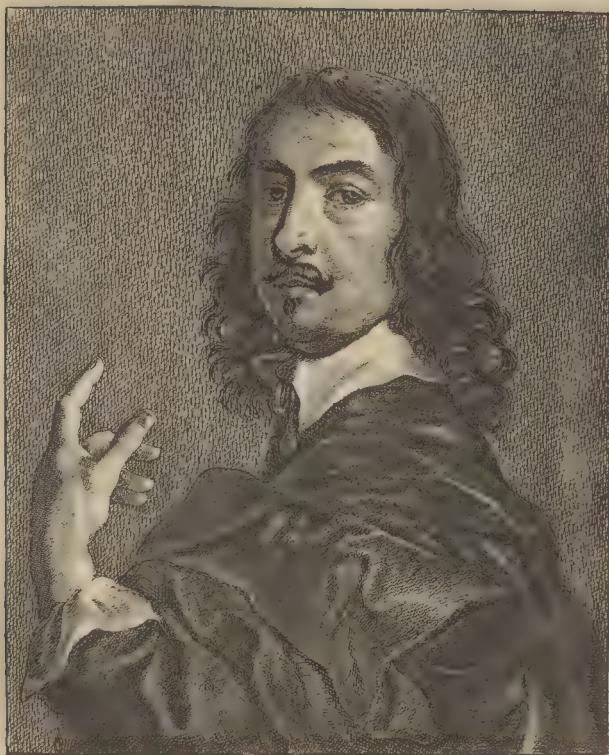


118 AERTVS QVELLINVS IUNIOR

Né de S. Trude en païs de Liège Architecte et tailleur de Pierre, Bois etc.  
 très-bien estimé et renommé pour son gran esprit Demeurant et Anvers.  
 J. de Vosse pinxit L'œuvre L'œuvre







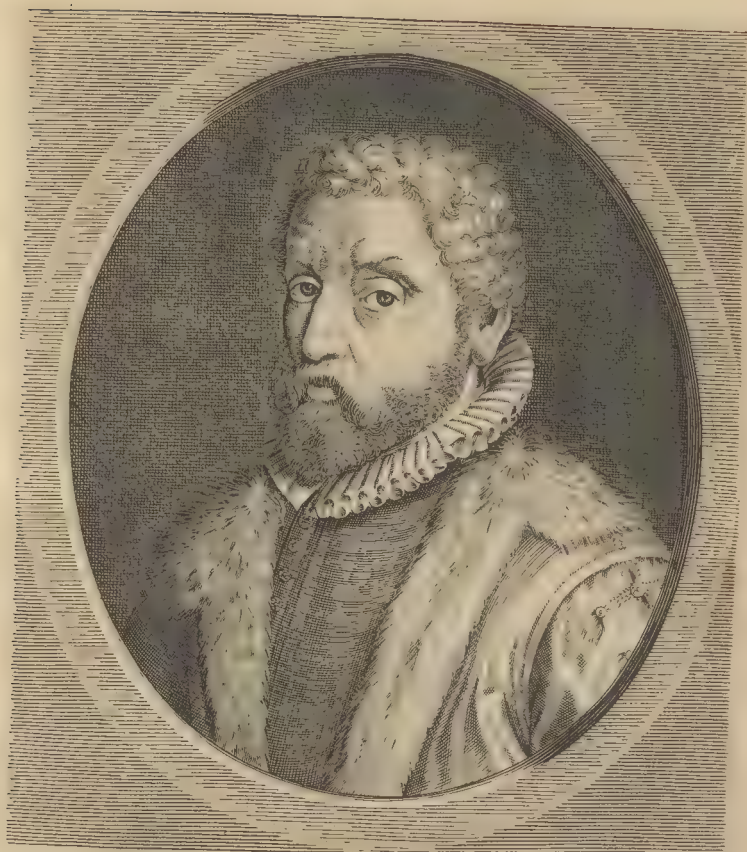
119 Stefano della Bella, natif de Florence en Italie en l'an 1614.  
 tres bon painctre en petit, aussi faict merueilles, en l'eau  
 fort d'un grand esprit tres abundant, en inventions, a faict  
 son commencement adpres Jacques Callot, on voit quantite de ses  
 estampes, par tout.

• Vercédo, pinxit.

Waller, fecit.

• Lancet, Veyron, sculpsit.





*Phi. Bouttats junior fecit*

120 Dirick Gorenhert



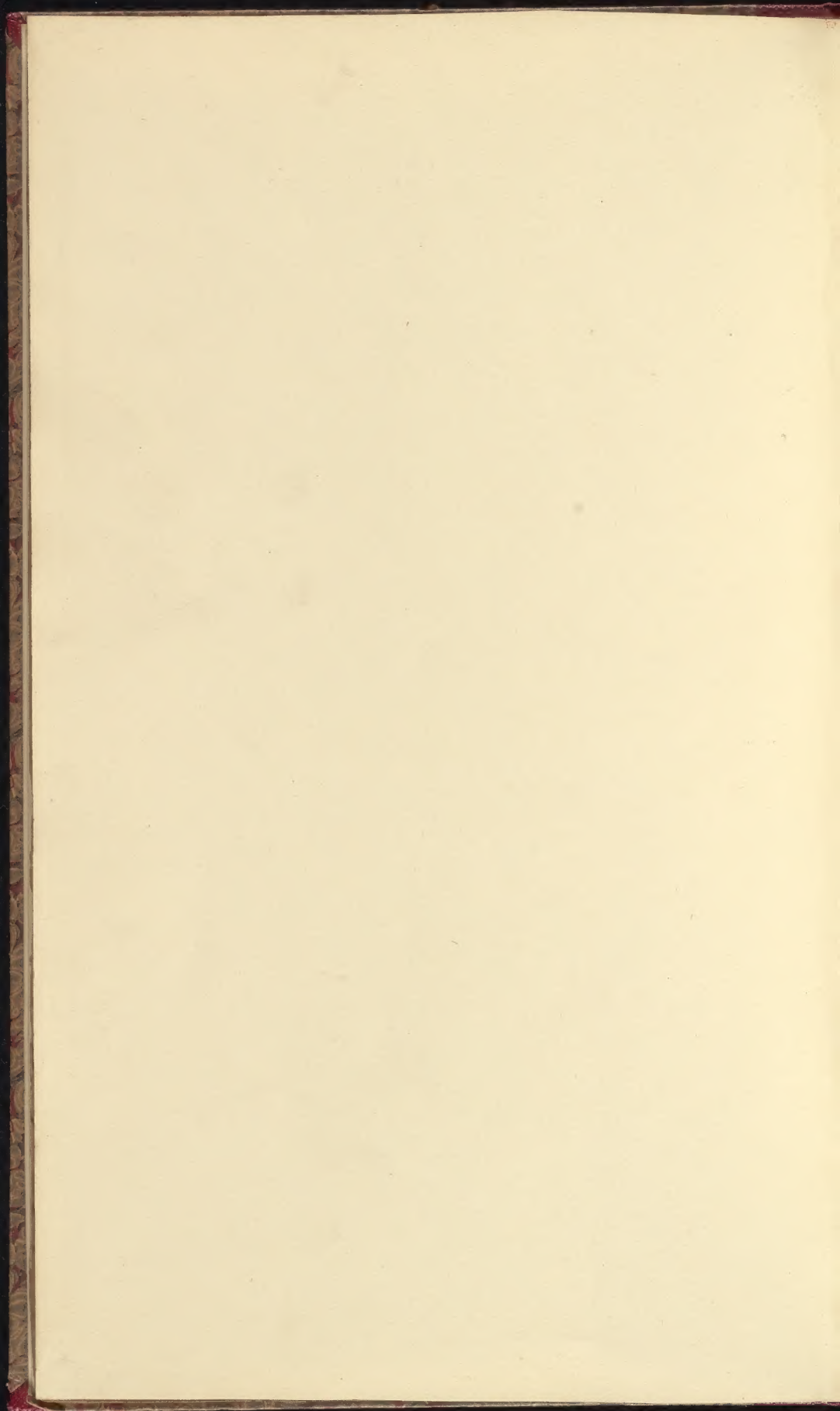












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